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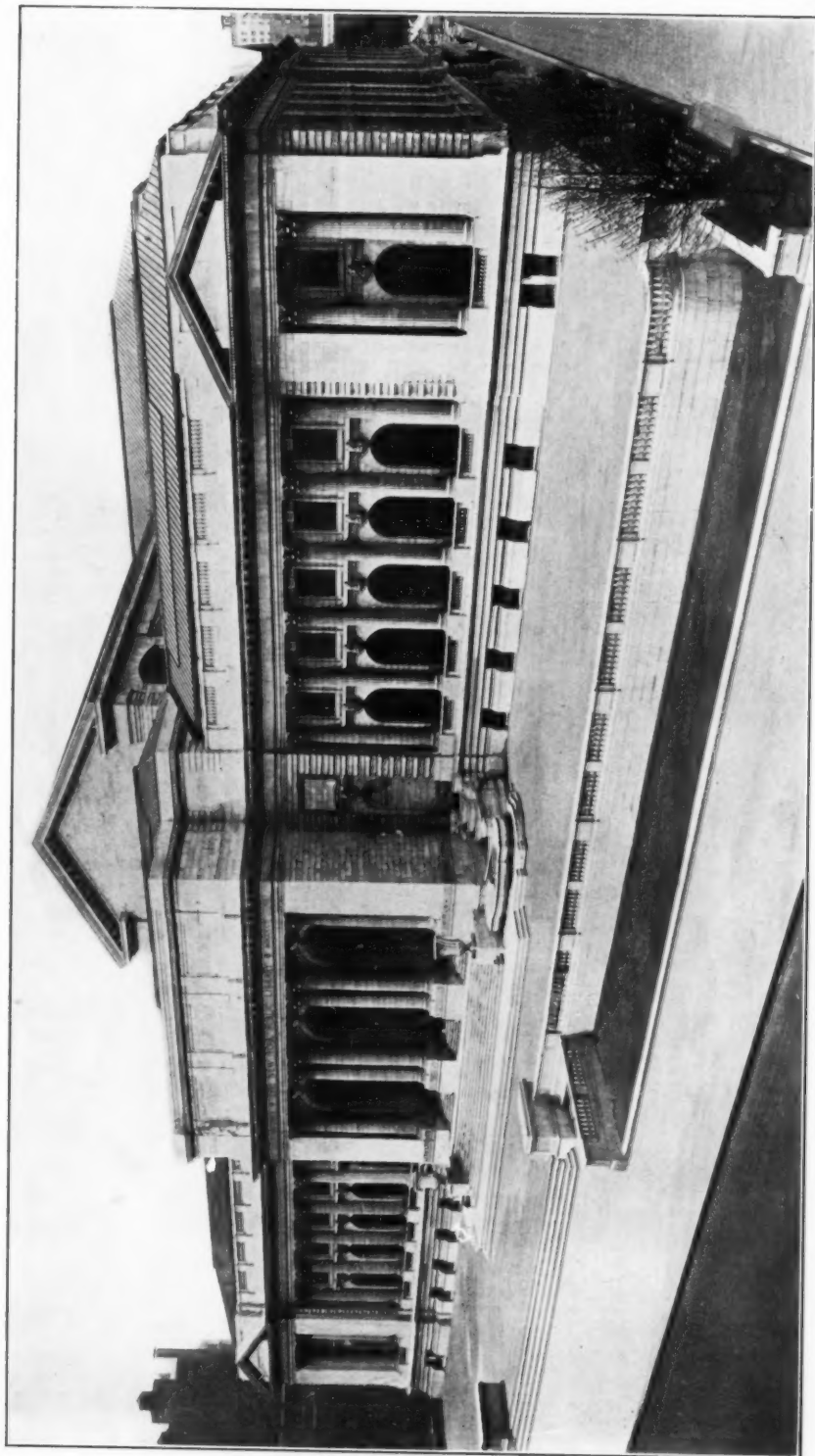
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New York City

FIFTH AVENUE FRONT—NEW YORK PUBLIC LIBRARY.

Carrère & Hastings, Architects.



✓ THE NEW YORK PUBLIC LIBRARY

The Most Important of the Great American Educational Institutions

Carrère & Hastings, Architects

A. C. DAVID

An architectural commentator cannot well approach such a building as the New York Public Library without a feeling of grave responsibility. In attempting to put some sort of an estimate upon it, he is confronted both by a large and important public edifice, and by a formidable array of incidental, but imposing, claims to consideration. The building is not merely spacious and important, but it is the most important building erected, since the American architectural revival began, in the largest city in the country. It has been designed by a firm of architects who, according to general consent, stand at the head of their profession. The library building they have presented to New York is undeniably popular. It has already taken its place in the public mind as a building of which every New Yorker may be proud, and this opinion of the building is shared by the architectural profession of the country. Of course, it does not please everybody; but if American architects in good standing were asked to name the one building

which embodied most of what was good in contemporary American architecture, the New York Public Library would be the choice of a handsome majority. In criticizing it, consequently, a merely individual judgment, no matter how well considered it might be, would at the present time scarcely count. It is far more important to understand exactly why the building meets with such widespread popular and professional approval.

Perhaps some justification may be needed for the statement that the New York Public Library is the most important building erected since the American architectural revival began. A little consideration will show that the foregoing claim is not in any way excessive. In the first place, in any modern American city the public library is the institution which is most representative of the aspirations of the community. The City Hall and the County Court House have become less representative of popular aspirations than they should be, because our local governments and our local

courts have deservedly suffered a good deal in popular estimation, and the churches are the spiritual habitations merely of only fragments of the community. But the typical American aspiration is embodied in the word "education"; and of all the organs of education, the one which belongs to the whole community is the public library. Partly owing to the generosity of a single indi-

funds and managed chiefly for the purpose of giving the widest possible circulation to its accumulated and accumulating store of books.

The American public library, consequently, has, like all institutional buildings, usually been designed for the purpose of imposing itself upon the public. It has not attempted to solicit patronage by a suggestion of studious detachment. It has announced to the public from some colonnaded portico that it was a great educational institution, and that the public must, for its own good, come in and get educated; and the designers have never felt it necessary to invite patronage by retaining in the building any flavor of domesticity, which in Europe has always been associated with such edifices.

The public libraries in the smaller American cities, whose dimensions were not well adapted to monumental treatment, have suffered from being treated too much as educational institutions and not enough merely as the shell of a reading-room and a book-stack. But in the larger cities, whose libraries are large, well equipped and fully capable of becoming valuable agencies for the dissemination of knowledge and ideas among a large number of people, the institutional idea has a much better chance of effective architectural expression. Such was particularly the case with the New York Public Library. No other library in the country represented such a combination of private and public endowment. The collection itself was the result of the generosity of three private donors, while the site for the new building and its cost was supplied by the city; and the city had been even more generous than Messrs. Astor, Lenox and Tilden. It had given a site in the heart of the city, whose market value at the present time must be between \$7,000,000 and \$8,000,000; and it had erected on this site an edifice almost regardless of expense. No public library in the world, unless it be that of Boston, occupies such a superb site, and on no other library building has anything like as much money been lavished. It is, consequently, a veritable institution—the result both



Bronze Doors, Main Entrance—New York
Public Library.

New York City.

Carrère & Hastings, Architects.

vidual, they have been built in enormous numbers all over the country; and almost universally they have assumed an institutional character. The old idea of the library as a secluded room, in which a few scholars could browse at leisure among dusty volumes, has given way to the idea that it is essentially a vehicle of popular education—one which should be in some measure supported by public

of individual and of public aspiration and of individual and public sacrifices, and one which, when completed, will constitute a most efficient piece of machinery for converting a collection of books into a means of popular instruction. The building becomes the most important building of its kind in the country, because it will provide a fitting habitation for the most useful existing library in the largest American city.

There is one difficulty, however, which confronts almost every American architect who has to design a monumental public building. The really great monumental buildings have usually been simple in plan. They have been built usually around a comparatively few rooms of considerable area and height, which were also capable of large and simple treatment, and whose dimensions could be adapted to the scale of the exterior. But in all American monumental buildings, except, perhaps, tombs, the plan is necessarily very complicated. A few large rooms are required, together with a multitude of insignificant ones; and these rooms are required for certain practical purposes, which makes good lighting and a certain arrangement essential. A conflict almost certainly ensues between the plan and the design; and this conflict almost inevitably results in a compromise, in which either certain important ingredients of a perfect plan or a perfect design, or both, are sacrificed. The consequence is that the finest achievements of the American architectural revival are not to be found in monumental buildings; and edifices such as the Columbia College Library and the Pennsylvania Station in New York, which are most imposing and effective as a matter of pure architectural form, are usually wasteful in plan.

In the case of a library, the difficulties which the necessities of the plan impose upon the architect are harder to solve even than they are in the case of a court house or a state capitol. The chief requirements are a spacious and perfectly lighted reading-room, an arrangement of the stacks, so that the books are easily accessible and their titles easily read, and a large number of small

apartments for particular purposes of all kinds, ranging from galleries to small rooms for special collections of books. It is a well-known fact that in such buildings as the Columbia, the Boston and the Congressional libraries, these practical requirements have been met only in a very inferior manner; and while we have never seen the building, we understand that they are being most com-



Bronze Doors, Exhibition Room—New York Public Library.

New York City.

Carrère & Hastings, Architects.

pletely satisfied in the new library which has been built for the University of California.

Messrs. Carrère & Hastings have always been most conscientious about arranging the plans of their buildings so as to meet every reasonable practical requirement; and the New York Public Library is no exception to the rule. Its arrangements for storing and handling

the books are said to be entirely satisfactory to the management of the library. The main reading-room is one of the most spacious rooms in the world—beautifully proportioned, lighted by a series of windows on both the long sides of the room, and entirely accessible to the stacks. To have obtained a room of these dimensions, so excellently adapted to its purpose in every respect, was a great triumph for the architects. The smaller rooms, also, particularly those like the gallery, whose practical requirements are severe, are also admirably planned for their purposes. These rooms have been supplied with a good light by avoiding anything like a heavy colonnade on the façade; and while most of them (all of them except those situated on the corners) obtain light from only one direction, the light is in all except a few cases, all that is needed. The corridors, which parallel to the outer lines of the building between two rows of rooms, one lighted from the street and the other from a court, have to be artificially lighted, but that is as it should be.

It is an interesting fact, however, that the superbly dimensioned reading-room—an apartment 395 feet long, over 75 feet wide and 50 feet high—has practically no salient effect on the exterior of the building. It stretches along the rear of the structure, and this façade is very plainly treated, without any pretence to architectural effect. It is, indeed, designed frankly as the rear of a structure which is not meant to be looked at except on the other sides. Any attempt, consequently, at monumental treatment has been abandoned. The building is designed to be seen from Fifth Avenue and from the side streets. The rear, on Bryant Park, merely takes care of itself; and one of the largest apartments in any edifice in the United States is practically concealed, so far as any positive exterior result is concerned.

The striking fact mentioned in the preceding paragraph is a sufficient characterization of the purpose of the architects. They recognized that they could not plan a room of the required dimensions and light it properly without destroying its value as the primary motive

of a monumental building; and in obedience to their settled policy of being loyal primarily to the needs of the plan, they deliberately sacrificed the monumental to the practical aspect of the edifice. What is more, they sacrificed the architectural effect of the interior of the reading-room to the convenience of the management in the handling of the books. This superb apartment is cut in two by an elaborate wooden screen, from which the books contained in the stacks are to be distributed; and it is, consequently, almost impossible to get the full architectural effect of the reading-room, except from some point along the balcony.

The New York Public Library is not, then, intended to be a great monumental building, which would look almost as well from one point of view as another, and which would be fundamentally an example of pure architectural form. It is designed rather to face on the avenue of a city, and not to seem out of place on such a site. It is essentially and frankly an instance of street architecture; and as an instance of street architecture it is distinguished in its appearance rather than imposing. Not, indeed, that it is lacking in dignity. The façade on Fifth Avenue has poise, as well as distinction; character, as well as good manners. But still it does not insist upon its own peculiar importance, as every monumental building must do. It is content with a somewhat humbler rôle, but one which is probably more appropriate. It looks ingratiating rather than imposing, and that is probably one reason for its popularity. It is intended for popular rather than for official use, and the building issues to the people an invitation to enter rather than a command.

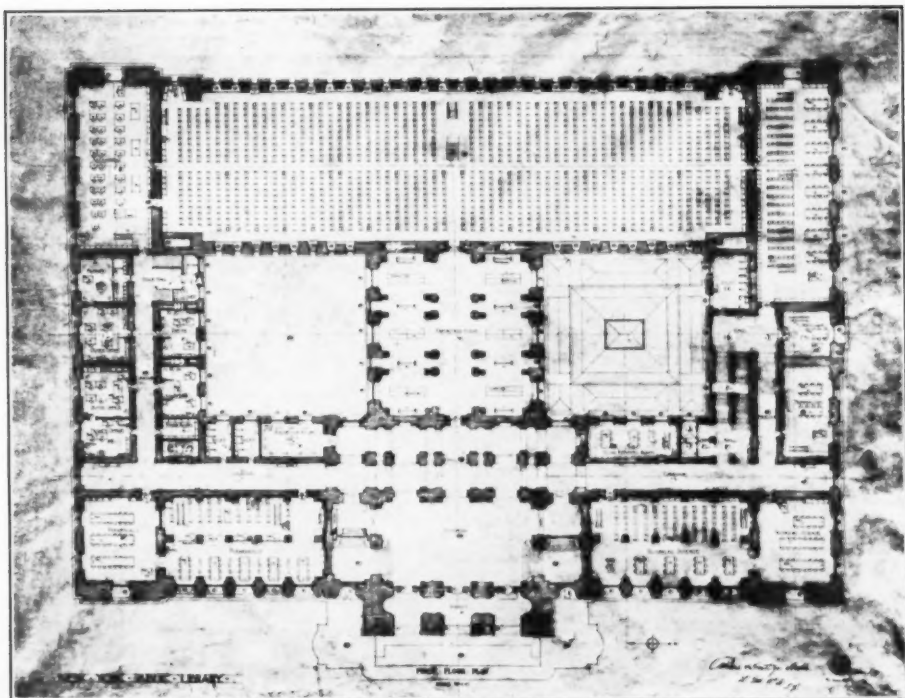
From a strictly architectural point of view, there are many criticisms which can be passed upon the design. The niches and fountains on either side of the entrance—the one monumental feature of the building—are a not very happy and appropriate device to ornament stretches of blank wall which flank the entrance porch. The treatment of the two ends of the façade is weak. The scale of the engaged colonnade looks too contracted. The fact has not

been sufficiently considered in the design that one sees the building not when one is walking west through Forty-first Street, but when one is walking up or down Fifth Avenue. But blemishes such as those mentioned are not of sufficient importance seriously to attenuate the fundamental impressiveness and attractiveness of the façade. The architects have succeeded in making the library sufficiently imposing and dignified in character to satisfy the prevailing idea that a library is a great educational institution, while, at the same time, they have awakened popular interest by making it look like a pleasant place to enter and use. And this is a great triumph, because there is a real and sometimes an apparently irreconcilable conflict between the monumental and practical aspects of such buildings.

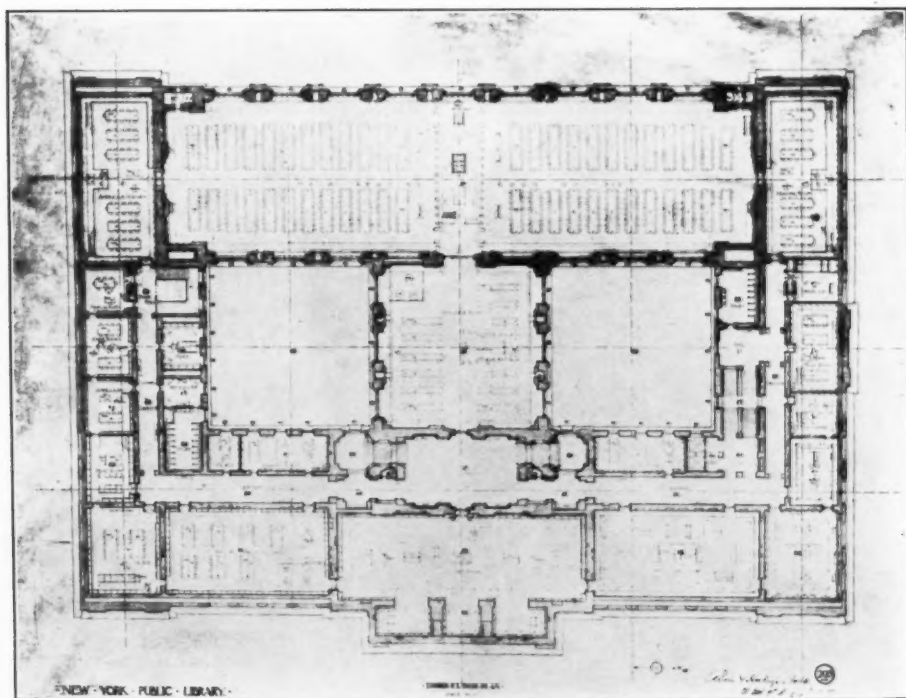
The final judgment on the New York Public Library will be, consequently, that it is not a great monument, because considerations of architectural form have in several conspicuous instances been deliberately subordinated to the needs of the plan. In this respect it resembles the new Museum of Fine Arts in Boston. The building is at bottom a compromise between two groups of partly antagonistic demands, and a compromise can hardly ever become a consummate example of architectural form. But, on the other hand, Messrs. Carrère & Hastings have, as in so many other cases, made their compromise successful. Faithful as they have been to the fundamental requirement of adapting the building to its purpose as a library, they have also succeeded in making it look well; and they have succeeded in

making it look well partly because the design is appropriate to its function as a building in which books are stored, read and distributed. A merely monumental library always appears somewhat forbidding and remote. The New York Public Library looks attractive, and so far as a large building can, even intimate. And in this respect it differs from the Boston Museum of Fine Arts, which, excellently planned as it may be, presents a dull and rigid architectural mask to the public.

The popularity of the New York Public Library has, consequently, been well earned. The public has reason to like it, because it offers them a smiling countenance; and the welcome it gives is merely the outward and visible sign of an inward grace. When people enter they will find a building which has been ingeniously and carefully adapted to their use. Professional architects like it, because they recognize the skill, the good taste and the abundant resources of which the building, as a whole, is the result; and while many of them doubtless cherish a secret thought that they would have done it better, they are obliged to recognize that in order to have done it better they would have been obliged to exhibit a high degree of architectural intelligence. In the realism of its plan and in the mixture of dignity and distinction in the design, the New York Public Library is typical of that which is best in the contemporary American architectural movement; and New York is fortunate, indeed, that such a statement can be made of the most important public building erected in the city during several generations.

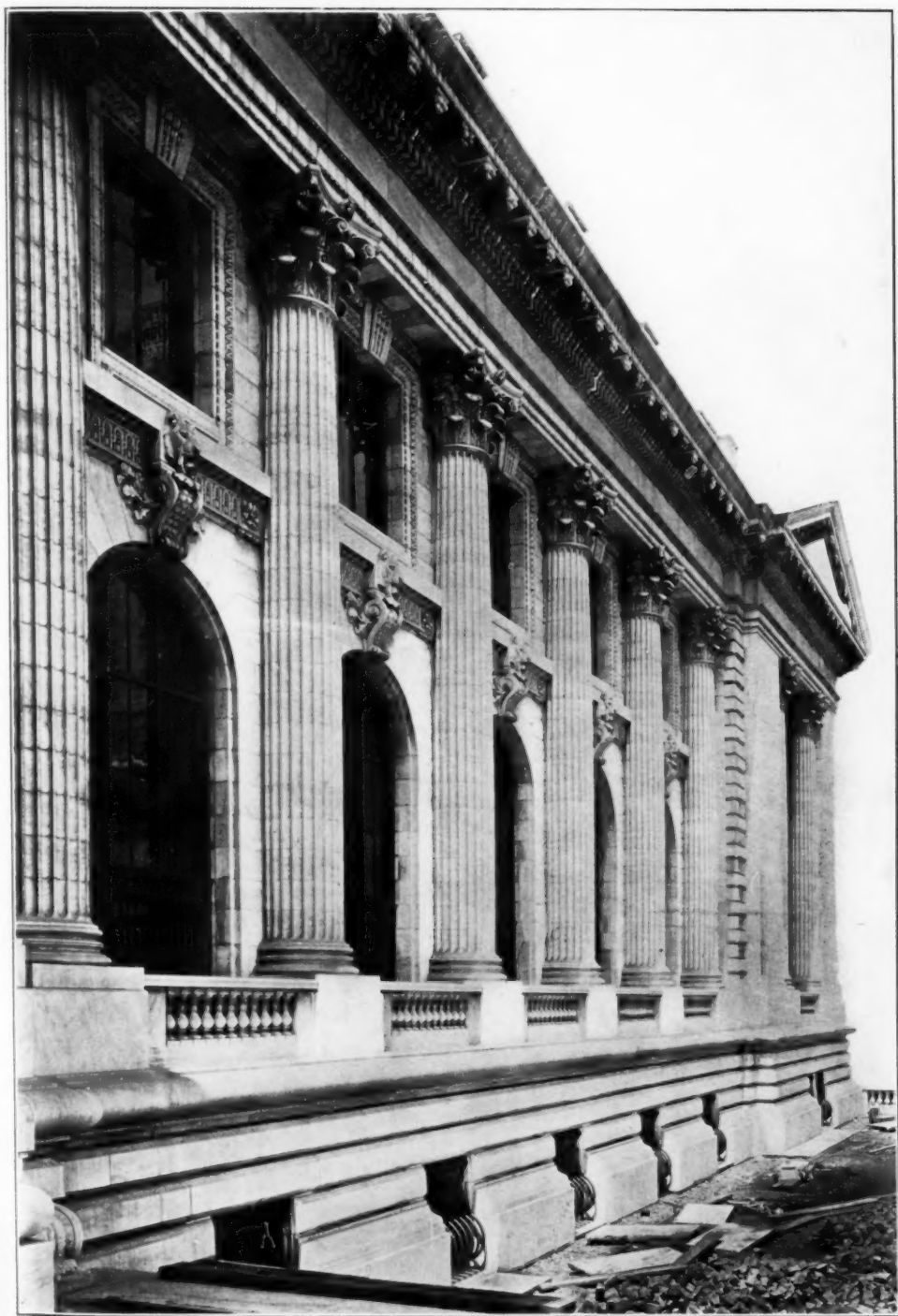


FIRST FLOOR PLAN.

THIRD FLOOR PLAN.
THE NEW YORK PUBLIC LIBRARY.

New York City.

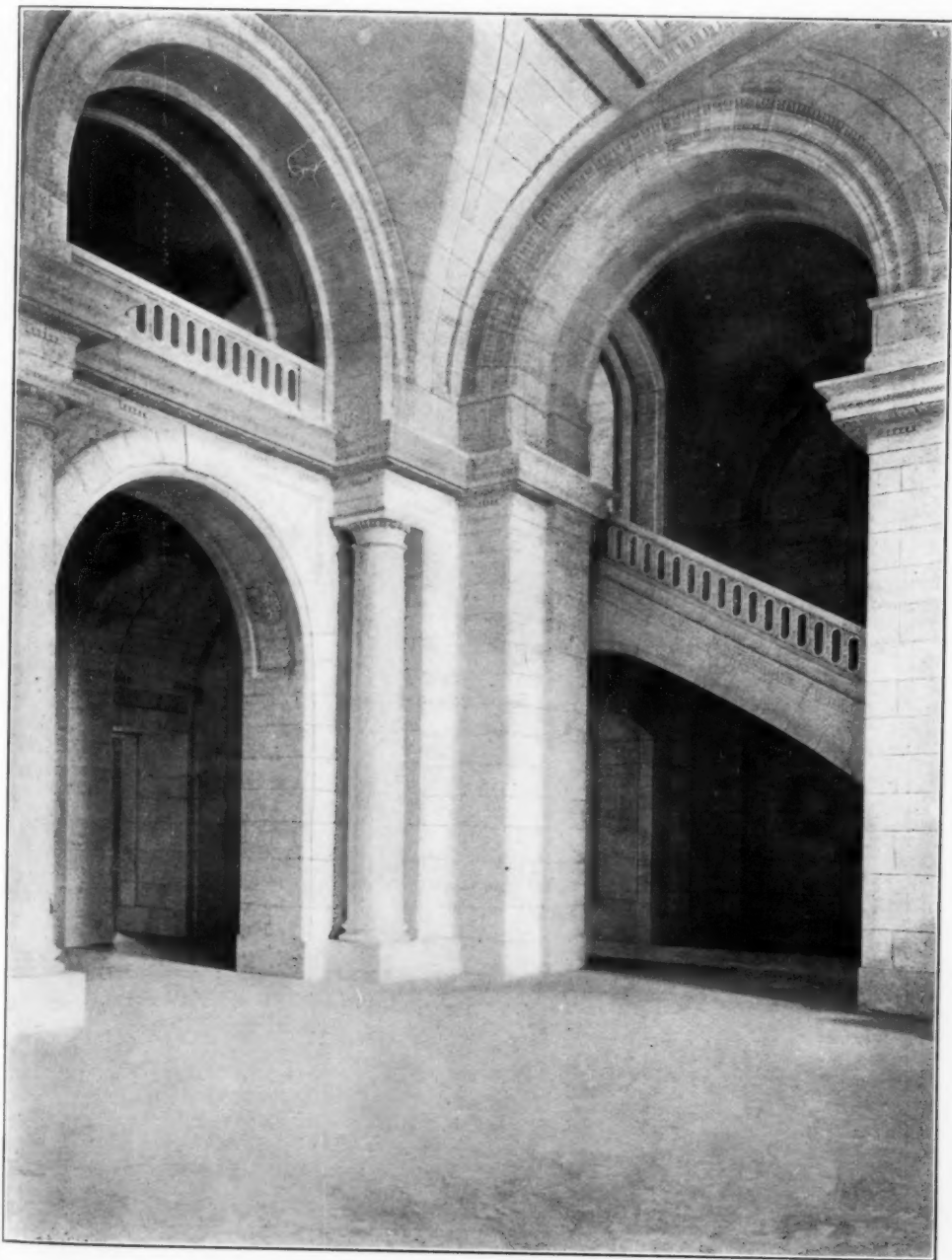
Carrère & Hastings, Architects.



DETAIL OF 5TH AVENUE FRONT—NEW YORK PUBLIC LIBRARY.
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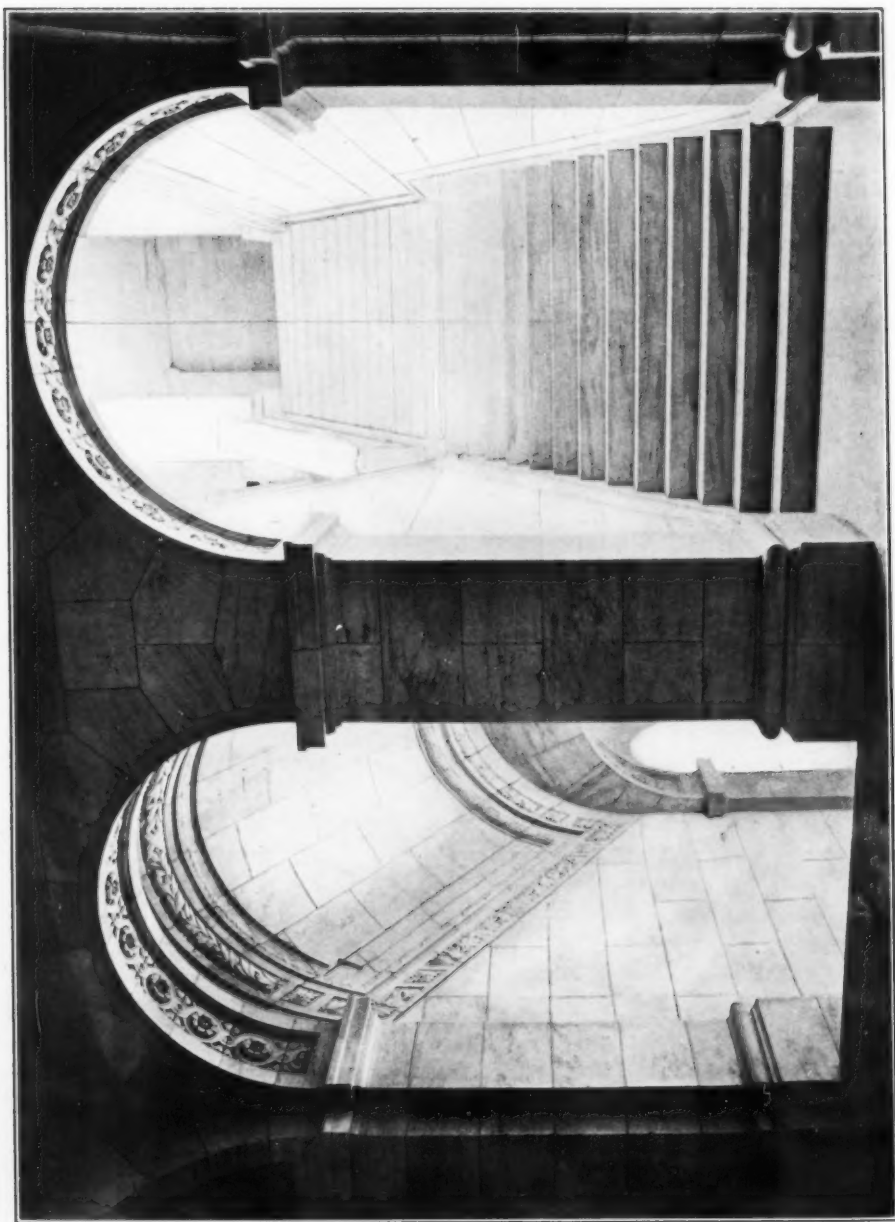
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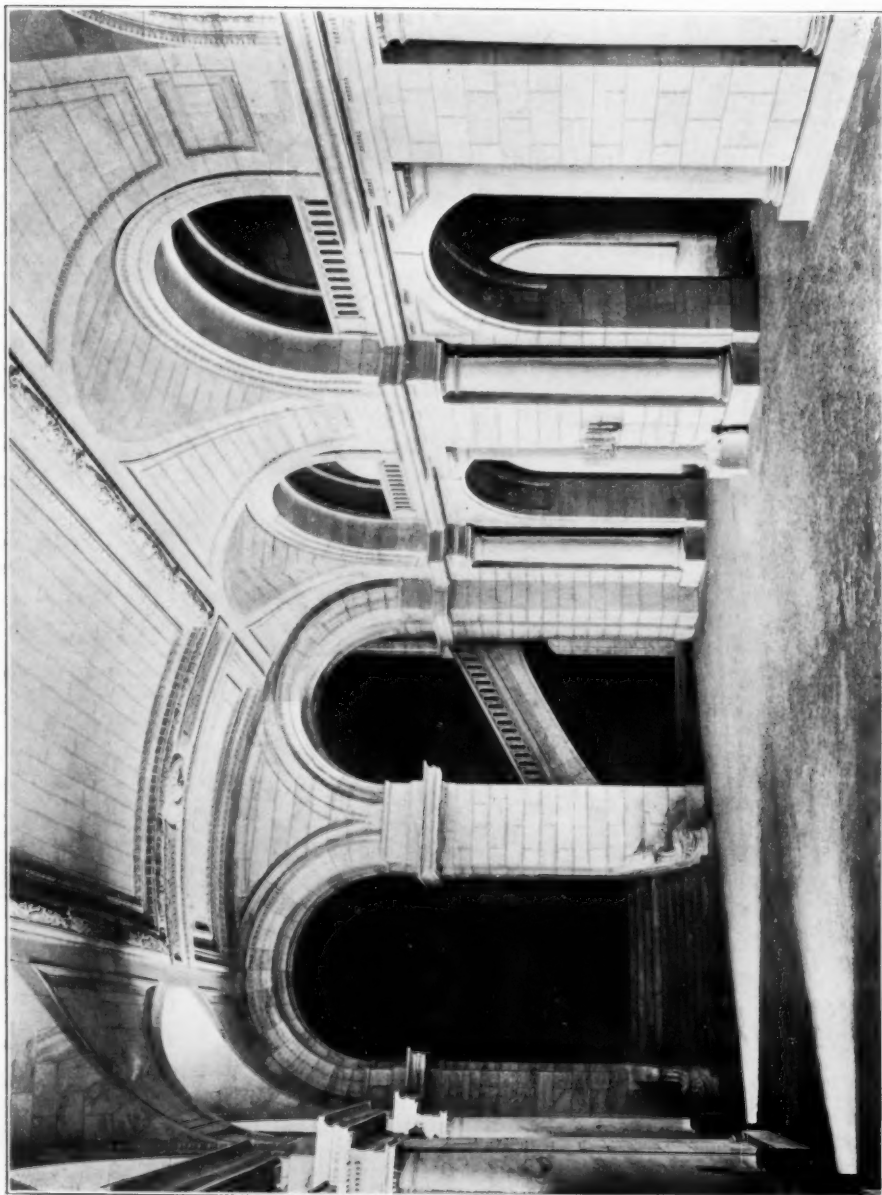
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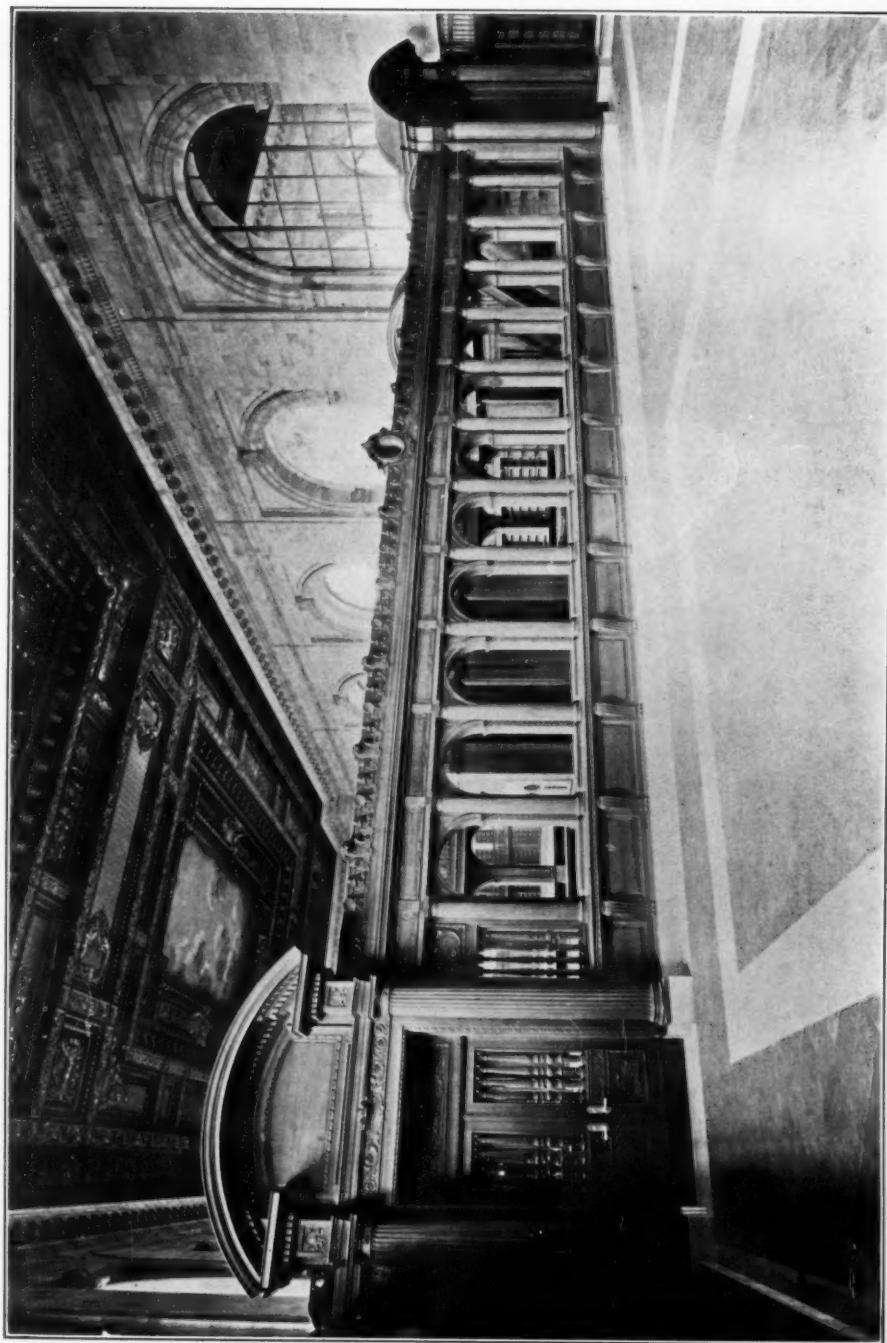
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MAIN READING ROOM—NEW YORK PUBLIC LIBRARY.

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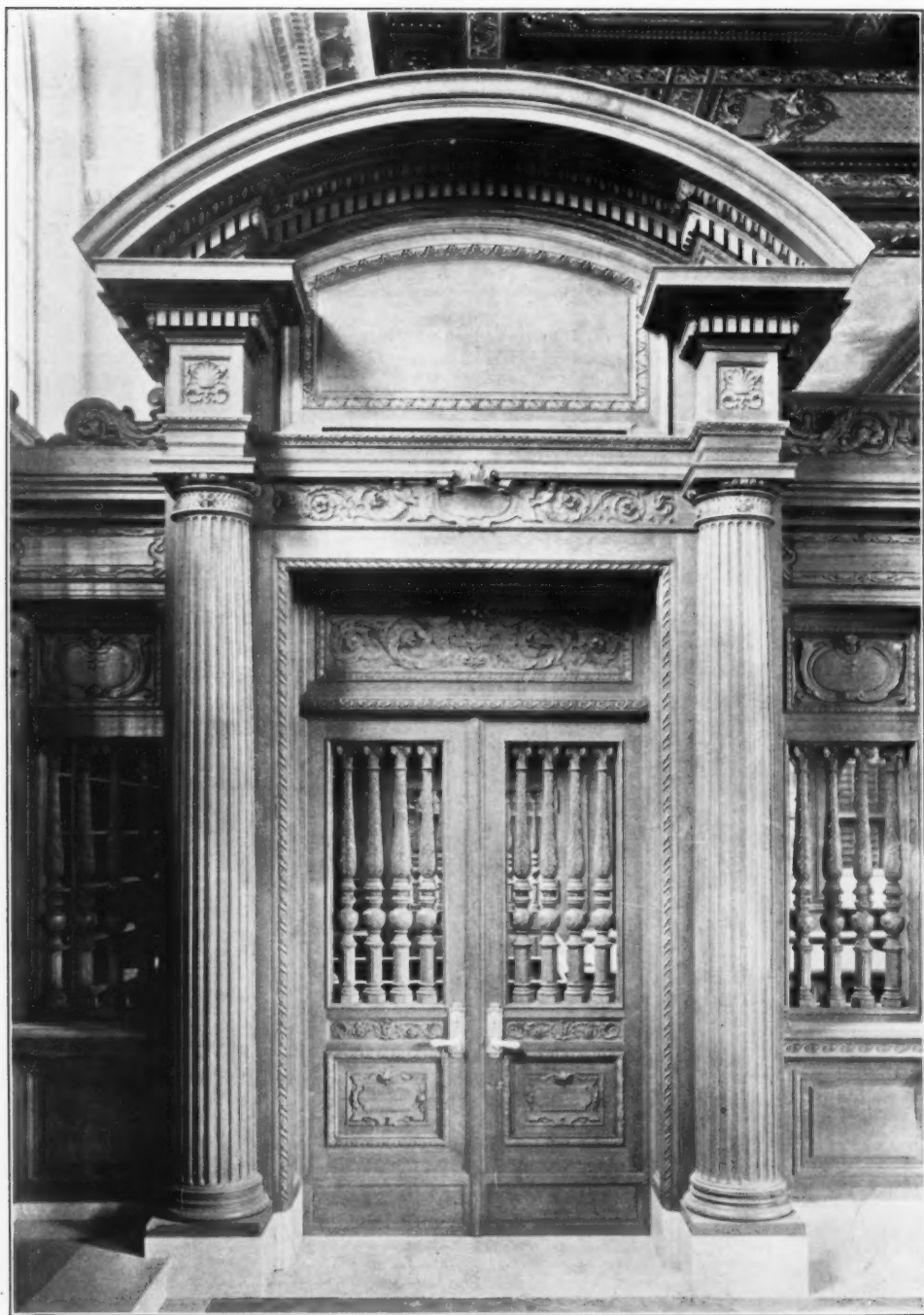
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MAIN READING ROOM SCREEN—NEW YORK PUBLIC LIBRARY.

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Carrère & Hastings, Architects.



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SPECIAL READING ROOM—NEW YORK PUBLIC LIBRARY.

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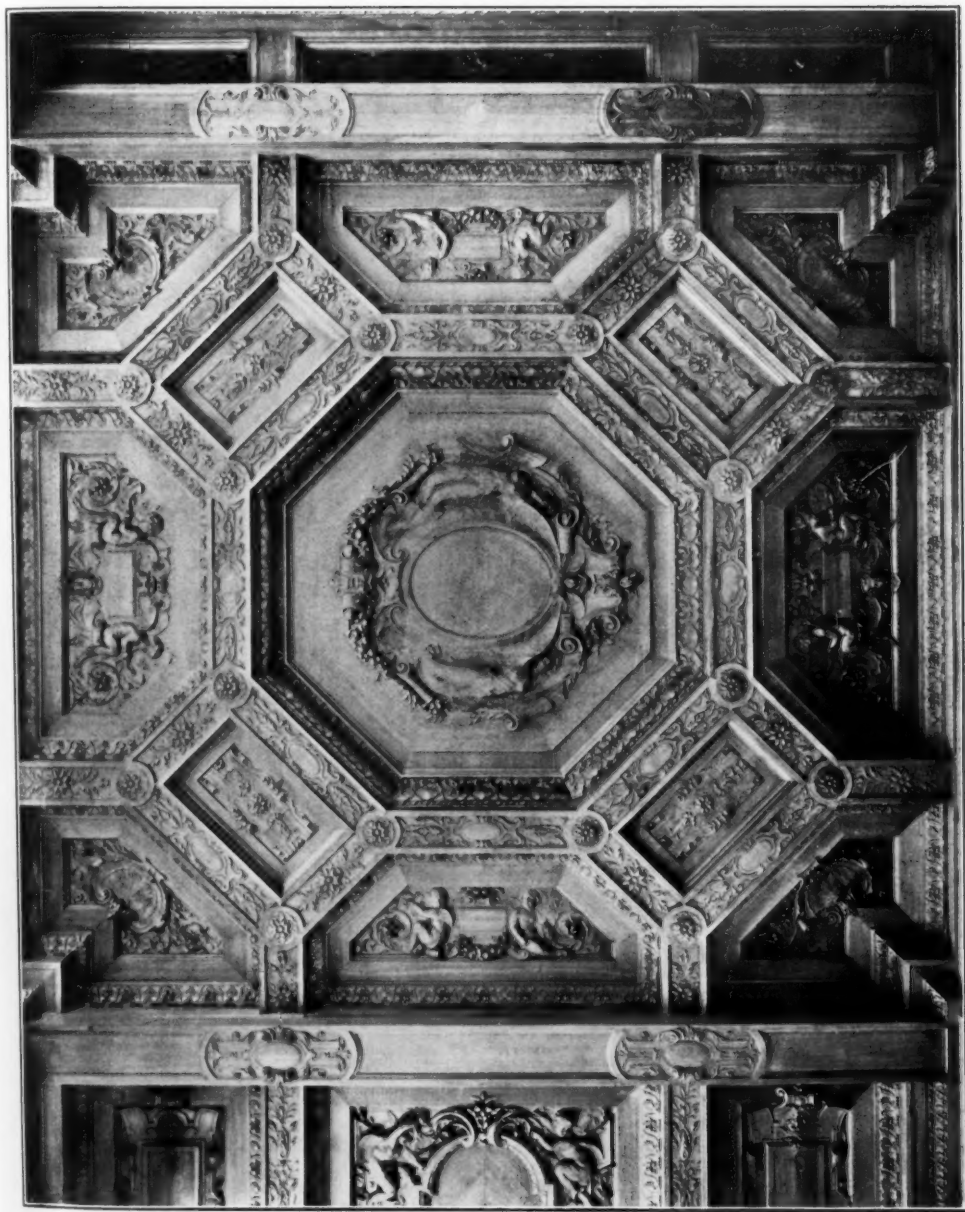
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Carrère & Hastings, Architects.



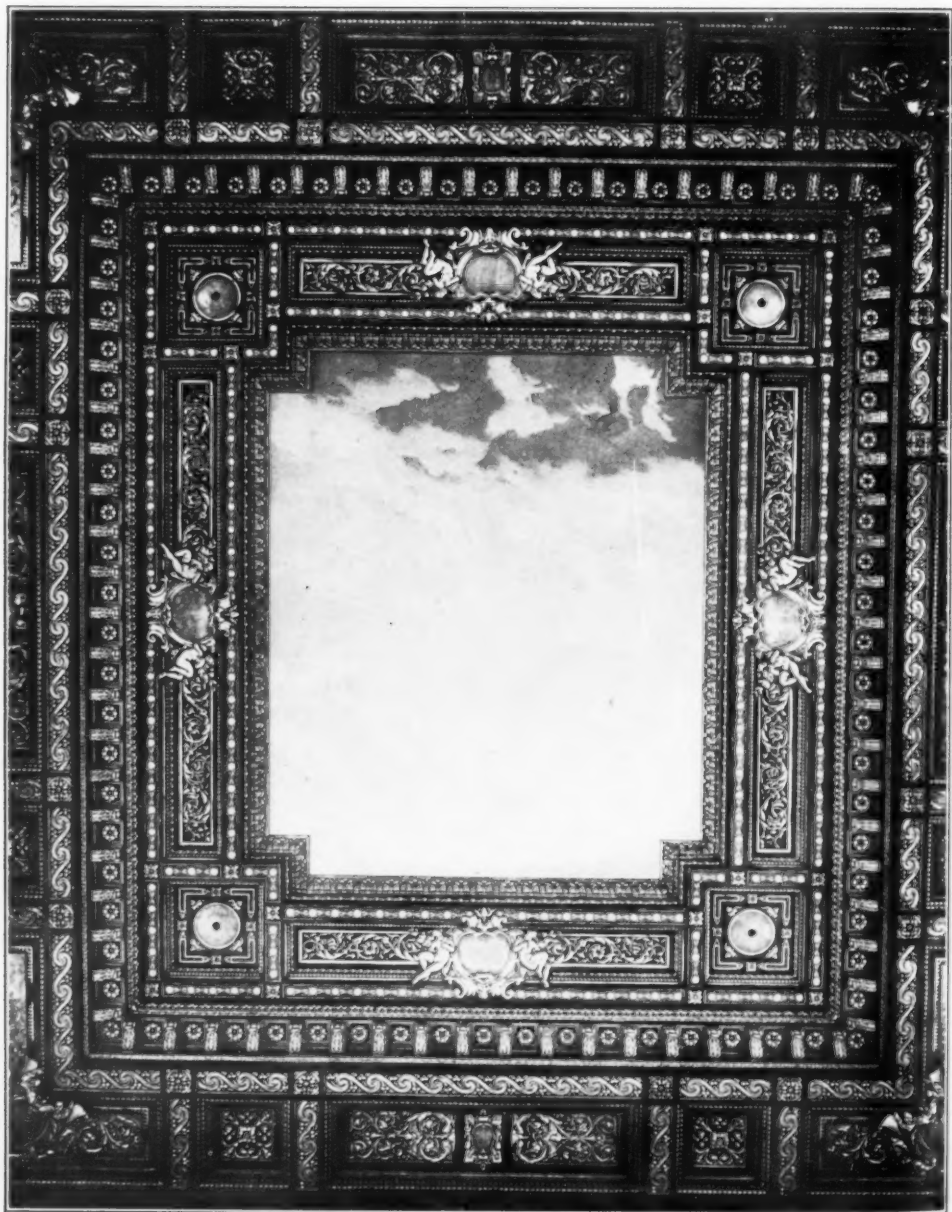
EXHIBITION ROOM CEILING—NEW YORK PUBLIC LIBRARY.
New York City. Carrère & Hastings, Architects.



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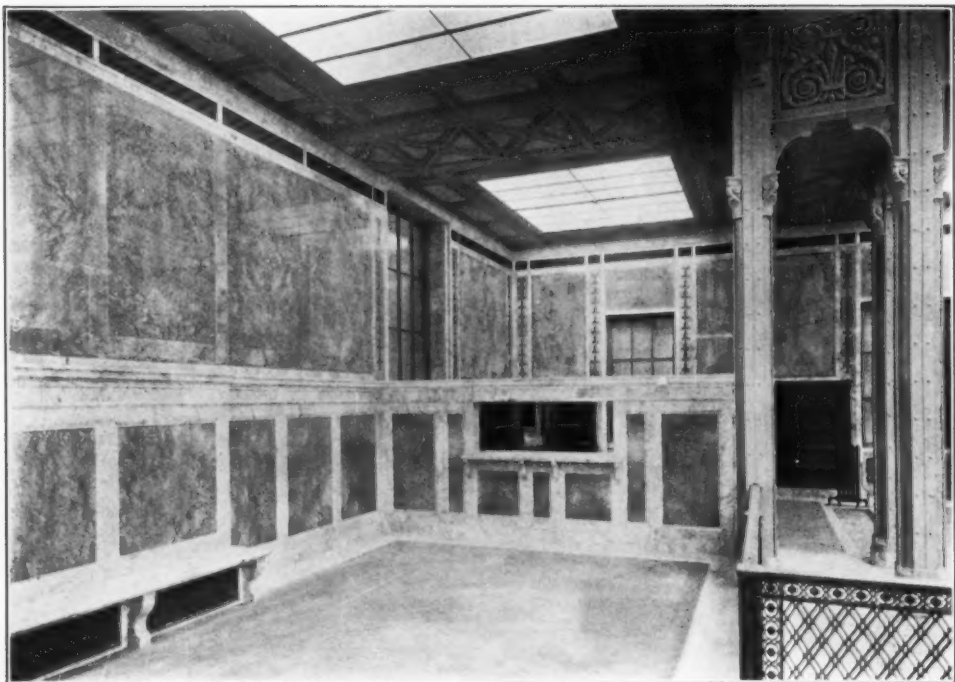


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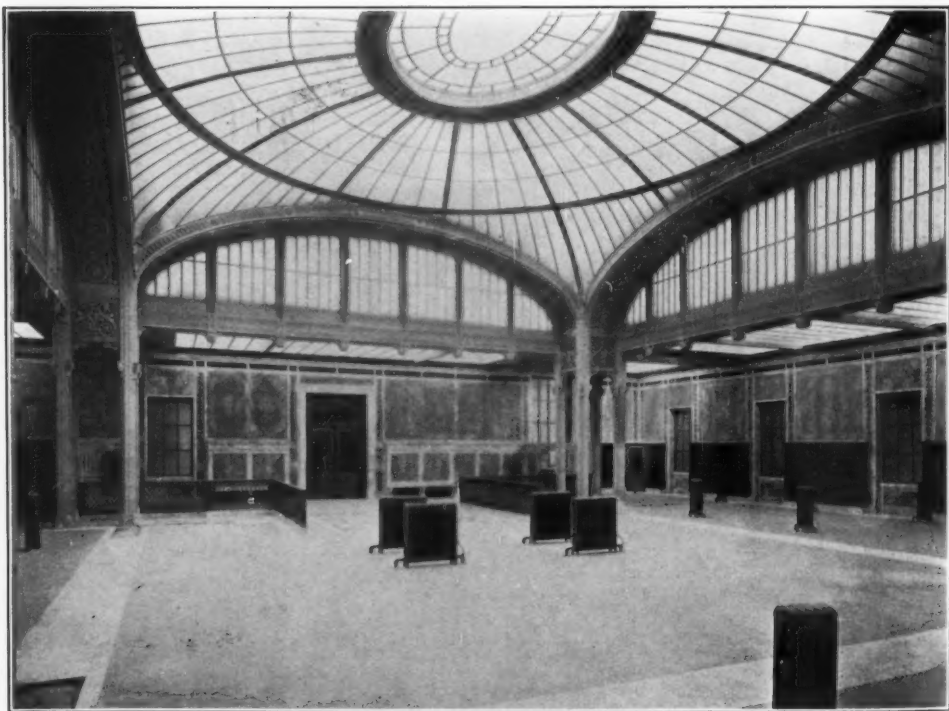


MANTEL IN TRUSTEES' ROOM—NEW YORK PUBLIC LIBRARY.
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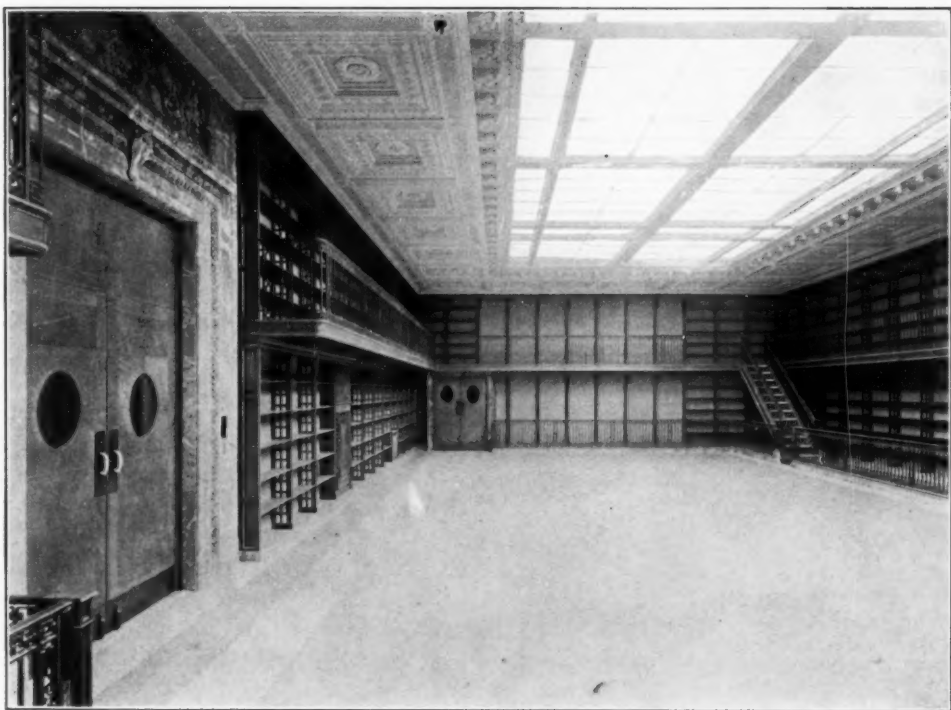
Carrère & Hastings, Architects.
F. L. M. Tonetti, Sculptor.



LENDING DELIVERY ROOM—NEW YORK PUBLIC LIBRARY.
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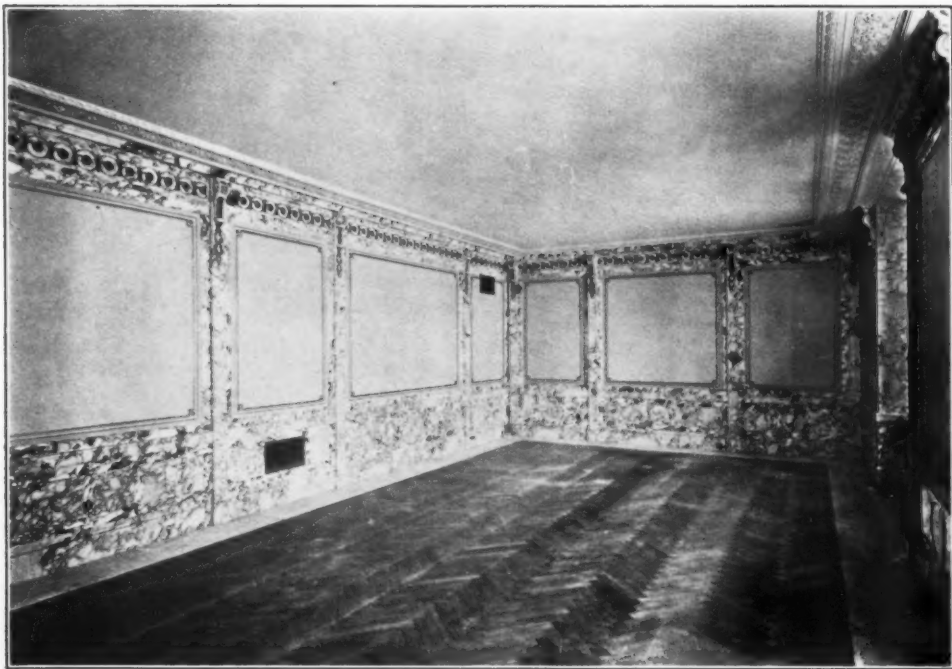
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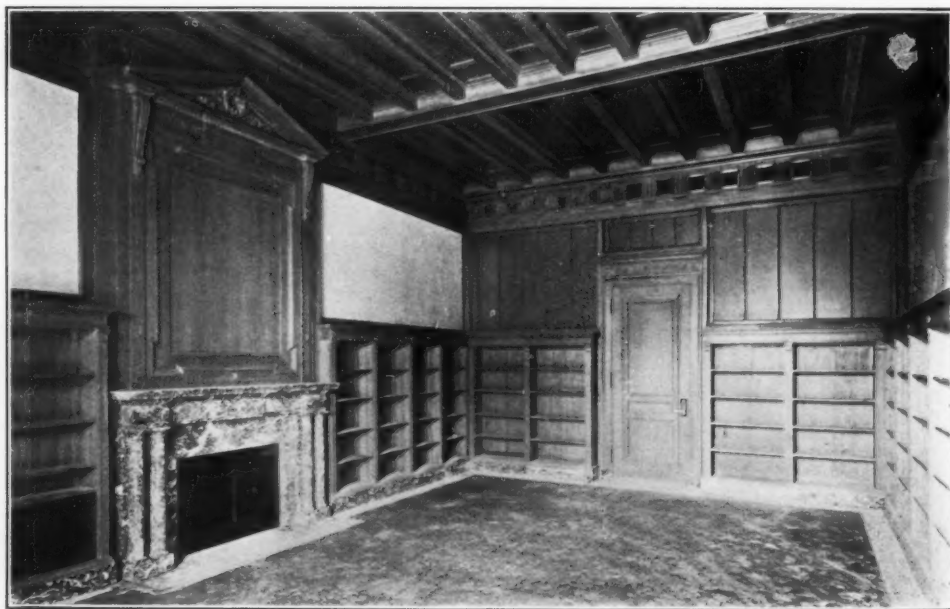
SPECIAL READING ROOM—NEW YORK PUBLIC LIBRARY.
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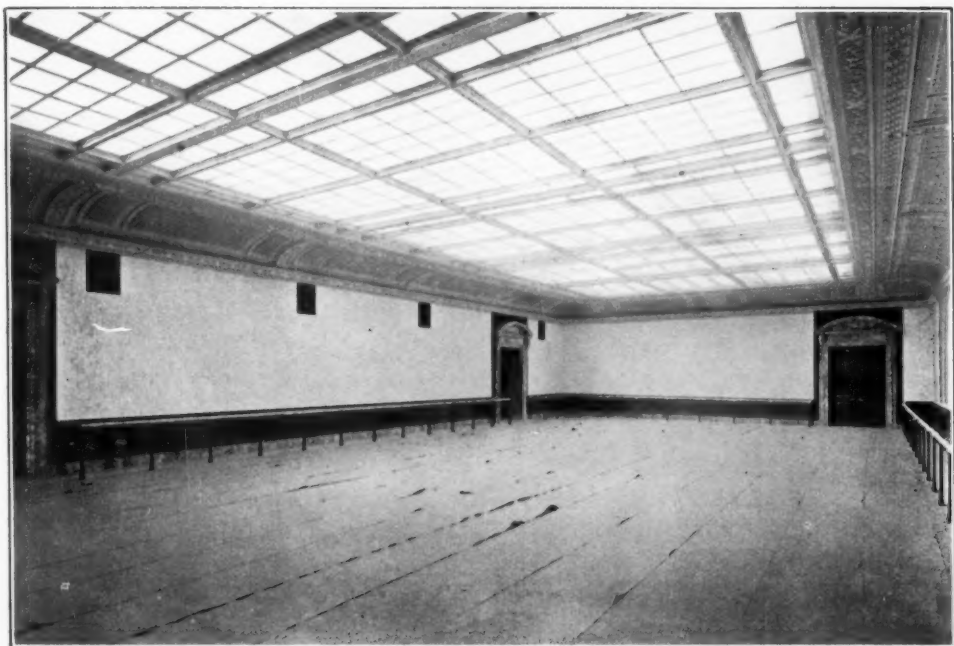
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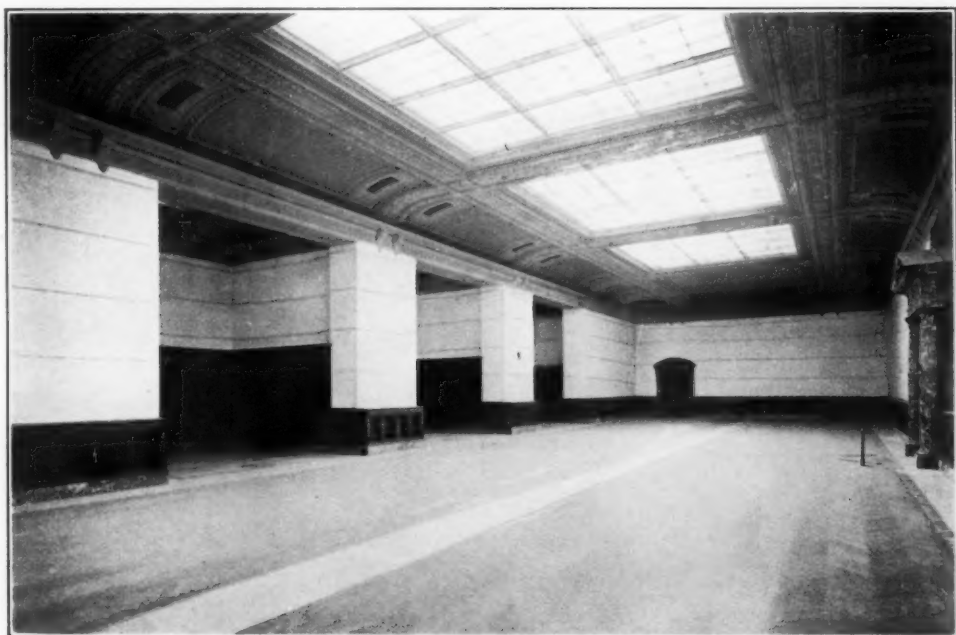
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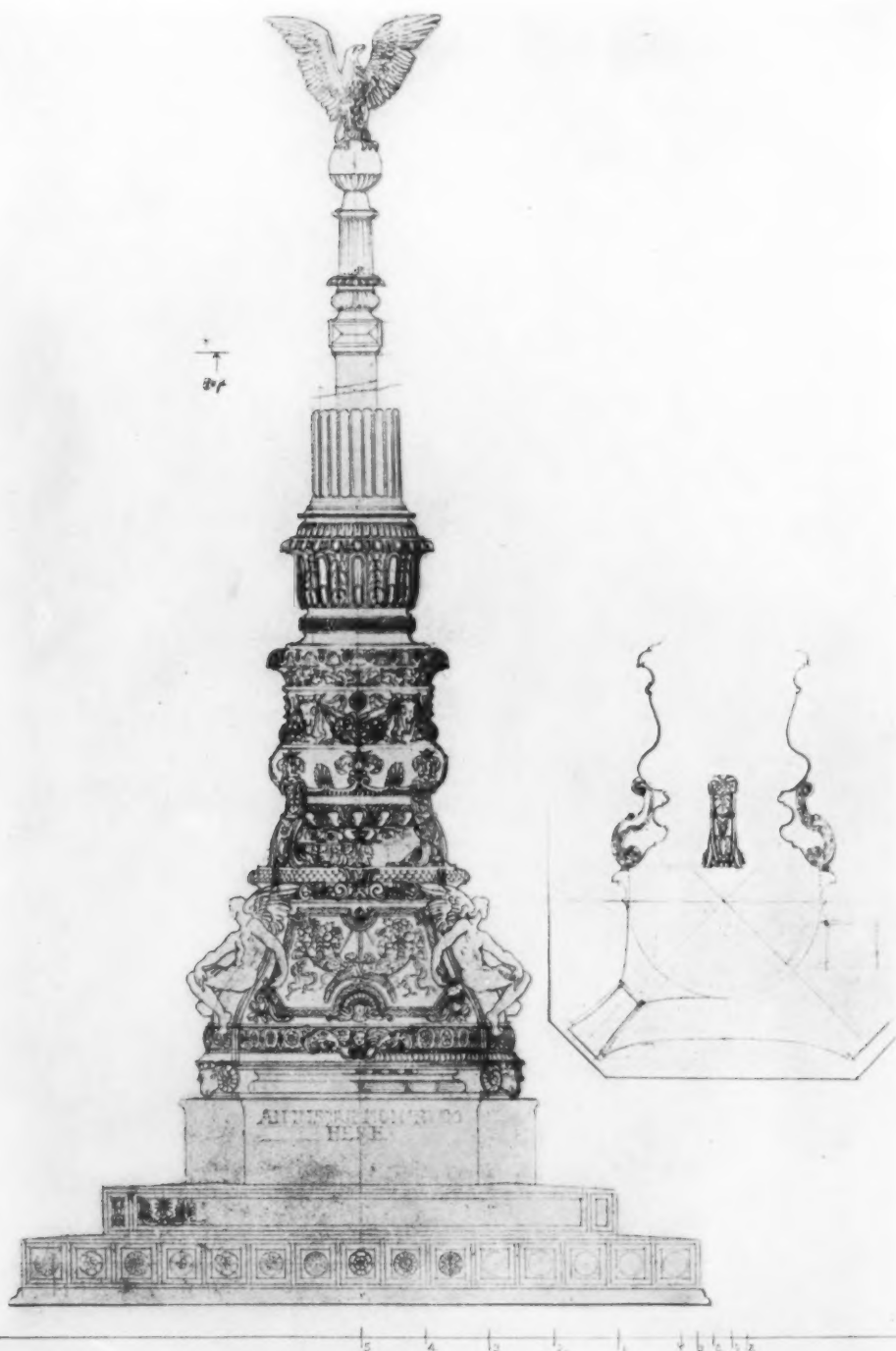
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Original drawing
by M. Hastings Jan 1910

Flagpole
New York Public Library
1910

FLAG POLE—NEW YORK PUBLIC LIBRARY.

New York City.

Carrère & Hastings, Architects.

A SUCCESSFUL BOSTON RESIDENCE

An Example of Restrained Treatment in the Design of a City Dwelling

PARKER, THOMAS & RICE, Architects

The urban residence of to-day, designed to be the "home" of its occupant, rather than a place which expresses only the owner's abundance of wealth, is indeed refreshing. Where the architect has conveyed the impression of refinement, omitting vulgar ostentation, by discreet and intelligent architectural treatment, we find the successful house. There should be a close relation between the architecture and the life of the people who inhabit the dwelling, and architecture to be appreciated should be the art of building in accordance with the laws of expression. Fitness and stability are always to be considered as the subject-matter of the architect's expression. Of course, certain common characteristics in the treatment of all city dwellings will be found. The limits of the small street frontage and the depth of the lot furnish problems in design and plan which need careful study. Houses of this type being so much higher in proportion to their width, it follows that scale must be obtained by careful consideration of all those details which make up a successful design.

The accompanying views of perhaps the latest house in Boston's Back Bay section are interesting as showing the tendency in our best city houses towards restraint and quiet general treatment of exterior and interior.

The characteristics of the New England temperament are shown in the unostentatious character of the best class of houses in and about Boston, and are well exemplified in this design. Built of limestone in Louis XVI. style, it attracts chiefly from the well-studied façade and carefully considered fenestration, while the ornament, sparingly used, is nicely disposed. The scale of the enrichments is fine, but count effectively, as the façade

faces south and is continually bathed in sunlight. The plan is well expressed in the elevation, indicating the second story as of greatest importance, and, in general, we have little to criticise either as to the architectural expression or the general effect.

The house occupies a lot 30x100, and is planned for a small family. On entering, we find the vestibule shut off in effect from the rooms of the first floor, giving a sense of privacy and seclusion, in marked contrast to the large entrance hall plan, with central door opening up the first floor to anyone entering. A charming little reception room in the Adams style is found near the entrance, and, looking through into the dining room, the conservatory forms a pleasant ending to the vista. The dignified and restful effect of the dining room is accomplished, as will be seen, by the simplest motive, allowing the handsome figure of the selected mahogany to count as much as possible.

The main stairs end at the second floor, a smaller flight for use of the family starting from the second-story hall, making it possible to completely shut off the upper part of the house when desired. The owner, being a musician, has paid especial attention to the arrangement for entertainments, and for this reason the plan is opened up as much as possible, wide doors, without thresholds, giving a spacious effect essential for such functions. The gray and gold music room at one end is balanced by the library, simply paneled in Circassian walnut, the effect being most successful. The furnishings throughout are in the same good taste which characterizes the treatment of all the details. The hall is lighted from above through a large well, which gives excellent light in the upper stories.

The owner's bedroom is particularly interesting and "livable," as will be seen from the illustration, and furnished in excellent taste. An elevator has been installed, which adds materially to the comfort of the inmates.

Large and ample closet and storage rooms have been provided, which are so much welcomed by the good house-keeper.

The servants' portion of the house is well removed from the master's, and separate enclosed stairs run from the basement to the fourth floor.

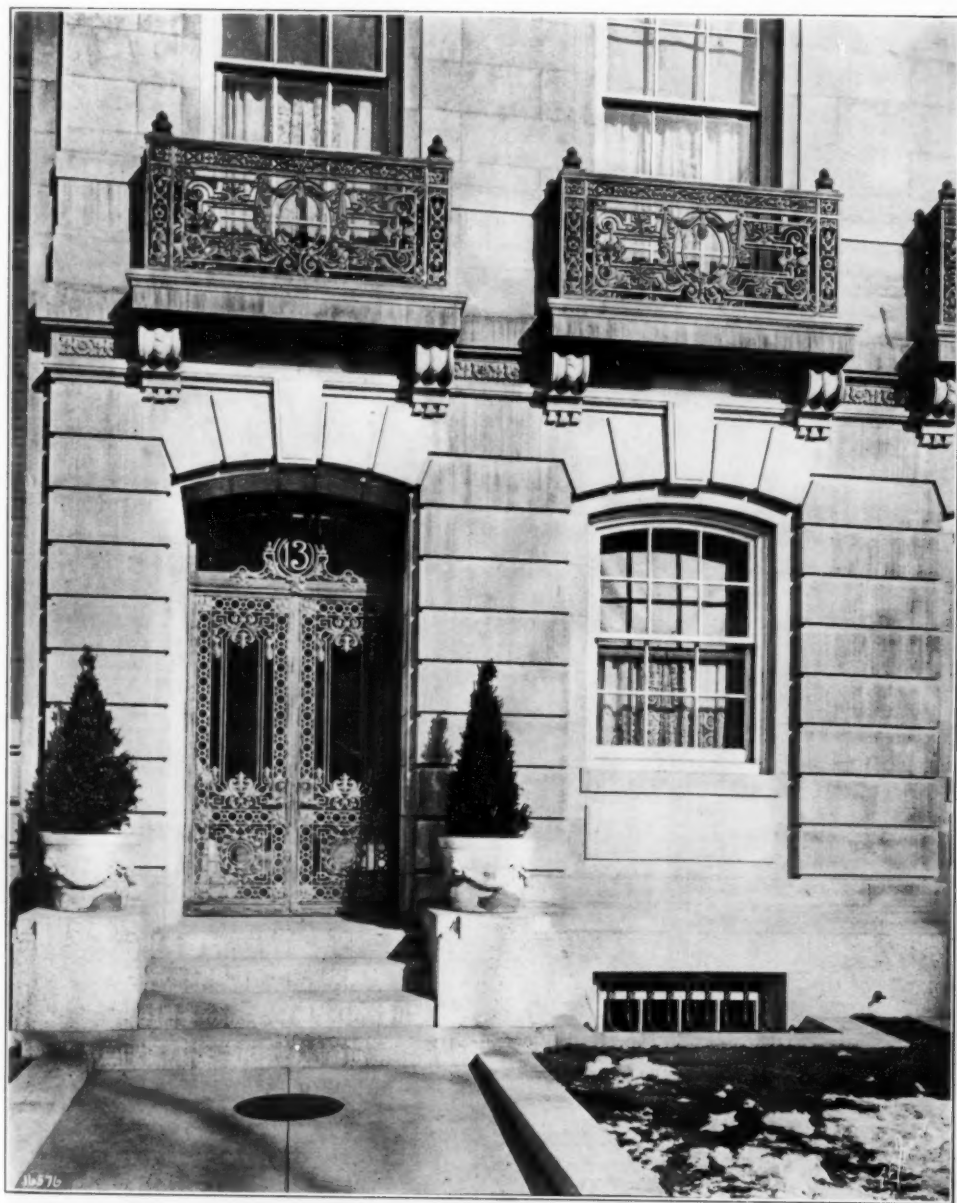
Parker, Thomas & Rice, the architects, are to be congratulated on having produced a city house of moderate size which in both exterior and interior is satisfying from the restraint exercised in subduing the ornament as contrasted with the many city houses one sees, where restful, plain surfaces are the exception, and where the quiet domestic feeling is completely lost in a riot of colored marbles and overloaded ornamentation.

R. F. W.



THE NOWELL RESIDENCE.

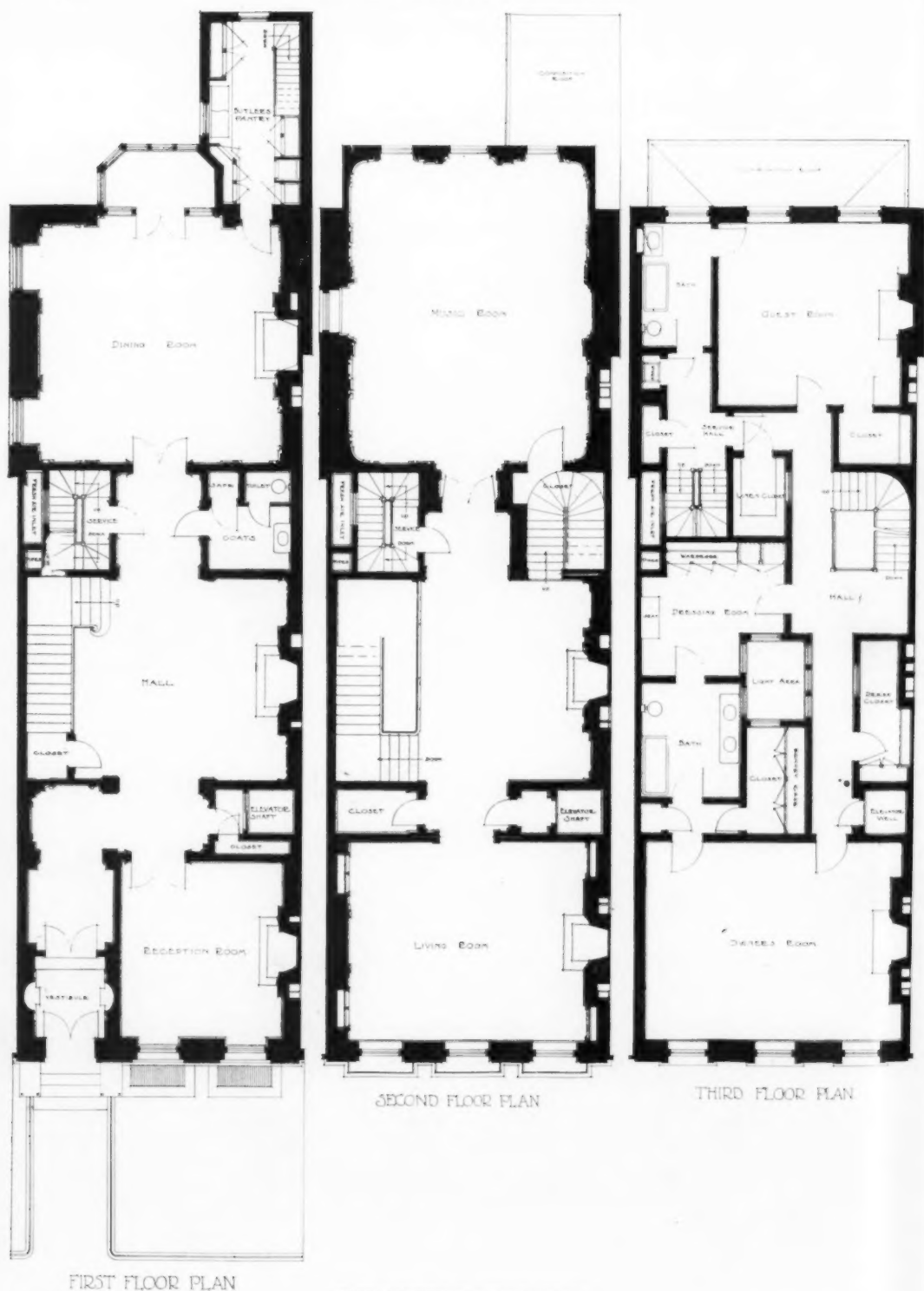
Boston, Mass. Parker, Thomas & Rice, Architects.



DETAIL OF FAÇADE—THE NOWELL RESIDENCE.

Boston, Mass.

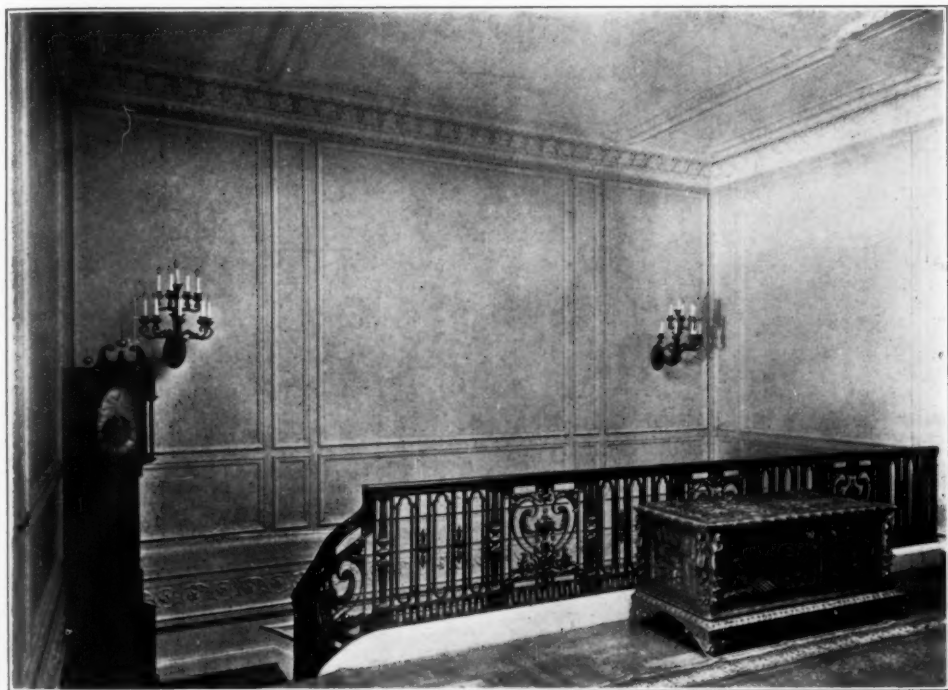
Parker, Thomas & Rice, Architects.



Boston, Mass.

THE NOWELL RESIDENCE.

Parker, Thomas & Rice, Architects.



Second Story Stair Hall.

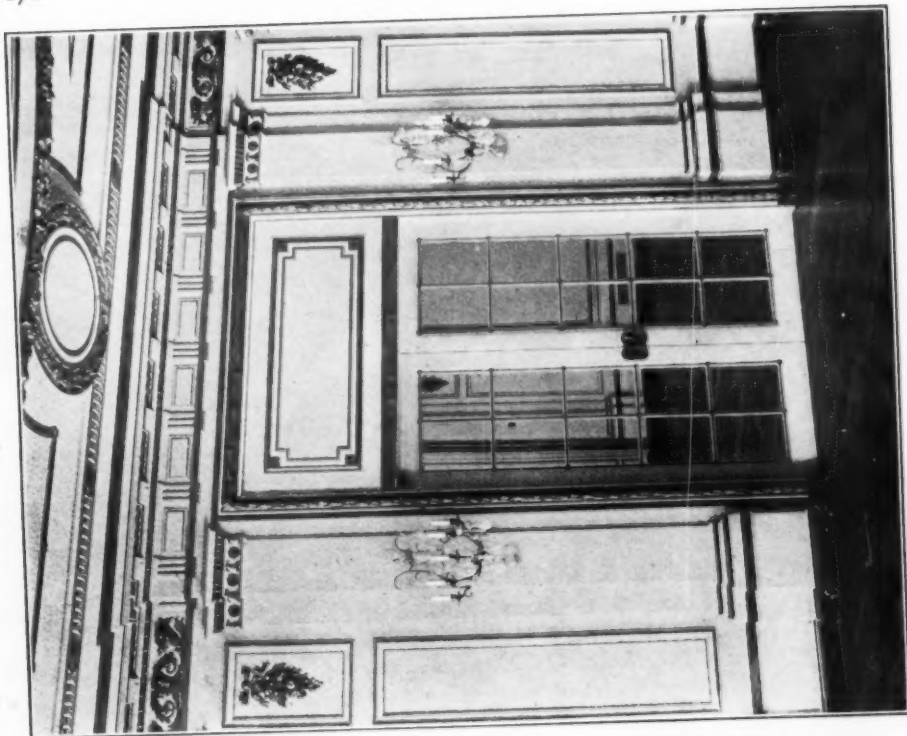


Hall.

THE NOWELL RESIDENCE.

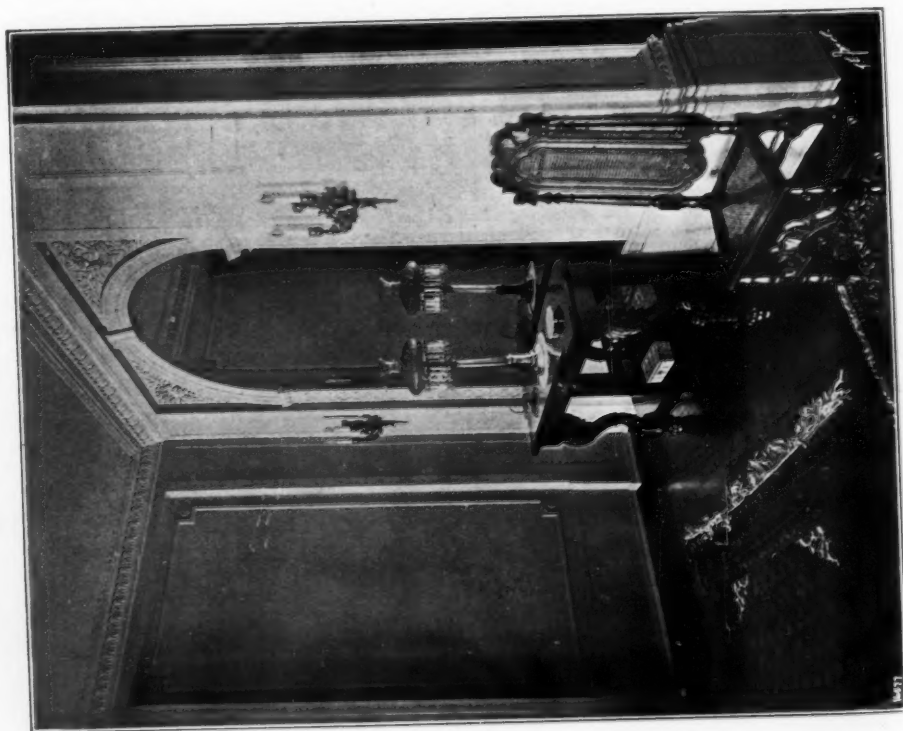
Parker, Thomas & Rice, Architects.

Boston, Mass.



Music Room Detail.

Parker, Thomas & Rice, Architects.



Entrance Hall Detail.

THE NOWELL RESIDENCE.

Boston, Mass.



Library.



Dining Room.
THE NOWELL RESIDENCE.

Boston, Mass.

Parker, Thomas & Rice, Architects.



RECEPTION ROOM—THE NOWELL RESIDENCE

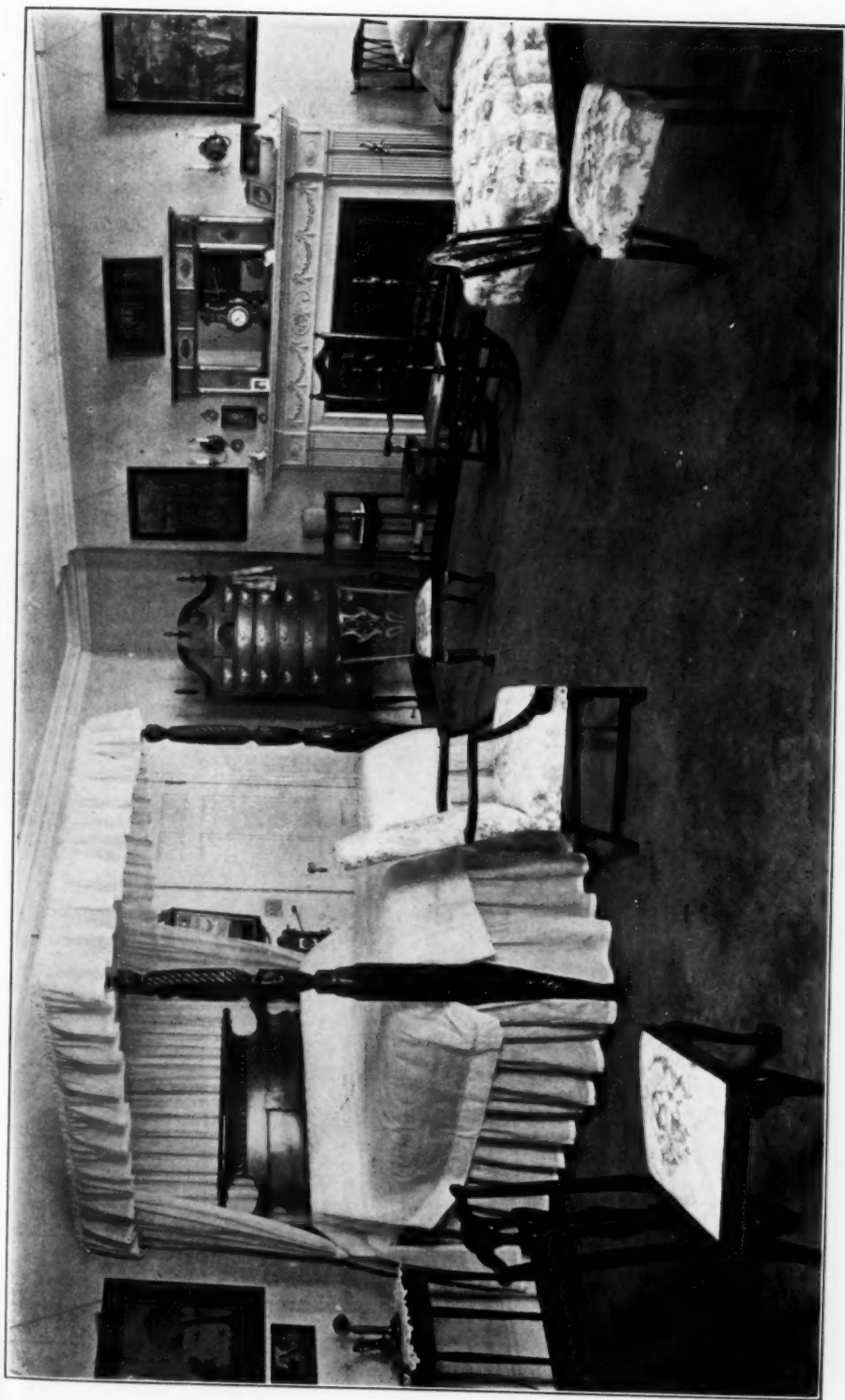
Boston, Mass.

Parker, Thomas & Rice, Architects.

Parker, Thomas & Rice, Architects.

OWNER'S BEDROOM—THE NOWELL RESIDENCE.

Boston, Mass.





Bryn Mawr, Pa.

THE CLOISTER, BRYN MAWR COLLEGE (1907).

Cope & Stewardson, Architects.

✓ ARCHITECTURE OF AMERICAN COLLEGES

V.

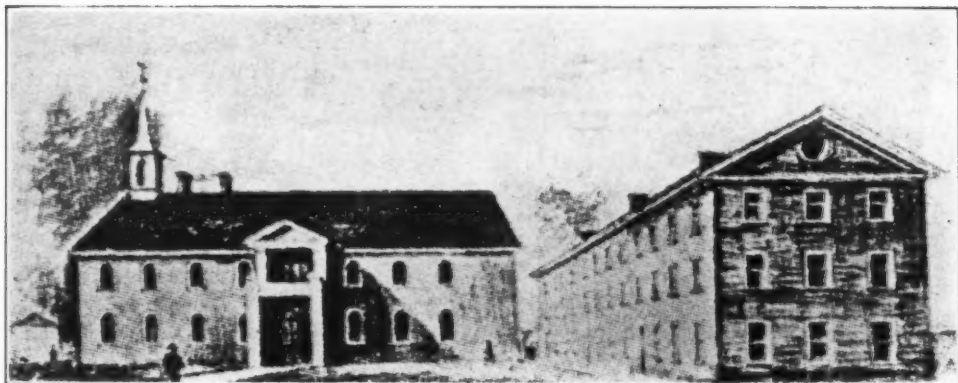
University of Pennsylvania, Girard, Haverford, Lehigh and Bryn Mawr Colleges

MONTGOMERY SCHUYLER

One must start a paper that begins with the University of Pennsylvania by entering upon a question of chronology that concerns the order of this series. It is set forth in the "Official Guide" to the university that Pennsylvania, at least that "the college" thereof, is "third oldest in America," whereas we are taking it as the fifth. The pretext for ignoring Princeton and Columbia, to say nothing of William and Mary, and for placing Pennsylvania next after Yale, is the filiation of the College of Philadelphia upon a certain "Charity School," which began its operations in 1740. This foundation expanded into an "academy" under the stimulus of Franklin's pamphlet on "The Education of Youth in Pennsylvania." This academy began its sessions in 1751, and received its charter as such in 1753. But it was not until two years later that the academy, in turn, expanded into a college and received a charter as such, empowering it to grant degrees. This grant is really the only criterion of the existence of a college as distinguished from a school of lower grade, and by this test Pennsylvania is a year younger than Columbia. Upon which there fall to be made two observations. If the institution is to be dated from its predecessor and nucleus, the College of New Jersey is as well entitled to date itself from the "Log College" of 1726 as Pennsylvania from the Charity School of 1740. Moreover, if Pennsylvania was founded in 1740, it must give up its pretension of having Franklin for its founder, since it is certain that he had nothing to do with it until nearly ten years later. As a matter of fact, although Lieutenant-Governor De Lancey "put through" the

original charter of Columbia, and hastened to place the infant institution under the fostering care of the Church of England the year before Pennsylvania secured its charter, the two institutions are practically coeval. There were negotiations for a joint application on behalf of both in London for shares of the royal bounty, though in neither case did the application come to much.

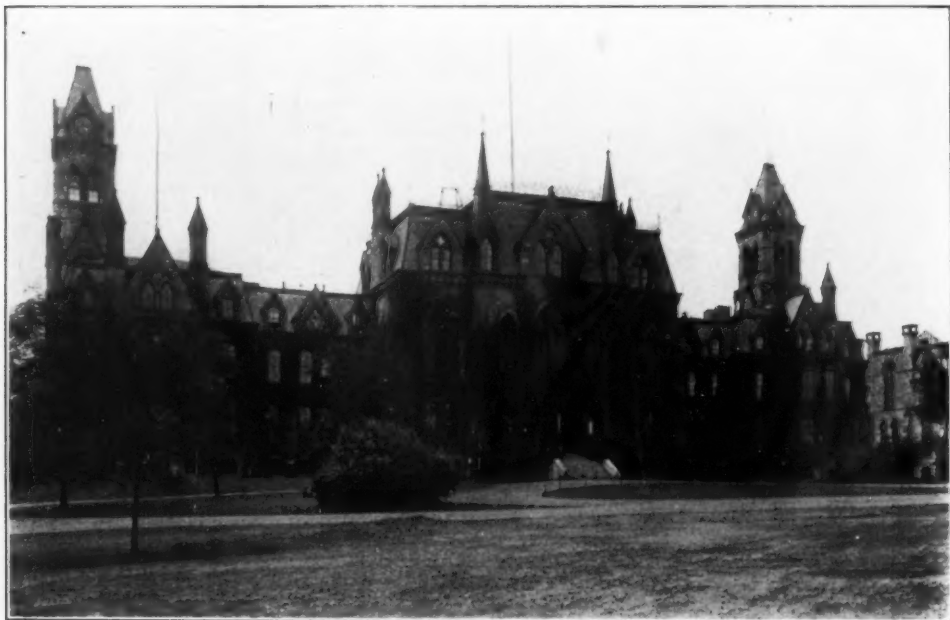
The architectural history of Pennsylvania is rather longer than that of Columbia, although the antiquity is in neither case impressive, nor the difference worth controversy. One English tourist, just after the Revolution, and one Virginian representative in Congress at the same time, found the New York college "elegant," though representations of it which survive hardly bear them out. For all practical purposes the architectural history of each began with its migration from the commercial center of its respective city, where land had become too valuable to permit it to remain. The removal of Columbia took place some ten years earlier than that of Pennsylvania, which was not accomplished until 1857, when Pennsylvania exchanged its cramped quarters in the city for some fifty acres on the outskirts. But Columbia built nothing on its new site, or nothing worth talking about, until Mr. Haight became its architect with the first building for the School of Mines in 1874. The earliest building of the present establishment of the University of Pennsylvania, or the first that counts, was that still known as "College Hall," which was built in 1871 from the designs of Professor Richards, of the university faculty. The designer was of an artistic family, being the brother of that W. T.



THE PHILADELPHIA CHARITY SCHOOL (1740).

Richards, the painter, whose smooth and silvery marines were in those days famous. Close together as the New York and the Philadelphia buildings were in point of time, and "Gothic" as both were called, the former and later looked a generation later, so long as it was spared. For the Gothic of Columbia was English collegiate. The first Gothic of Pennsylvania was "Victorian," which is to say Italian and Ruskinian.

On almost all its practitioners the burden of "variety" seemed to be imposed, of variety even to the destruction of repose, and Professor Richards was of the majority. Mr. Frank Furness, of whose work for the university we shall have something to say presently, was the chief evangelist of the new gospel to Philadelphia, and the designer of the first university building was a disciple of his. Moreover, the green "Chester



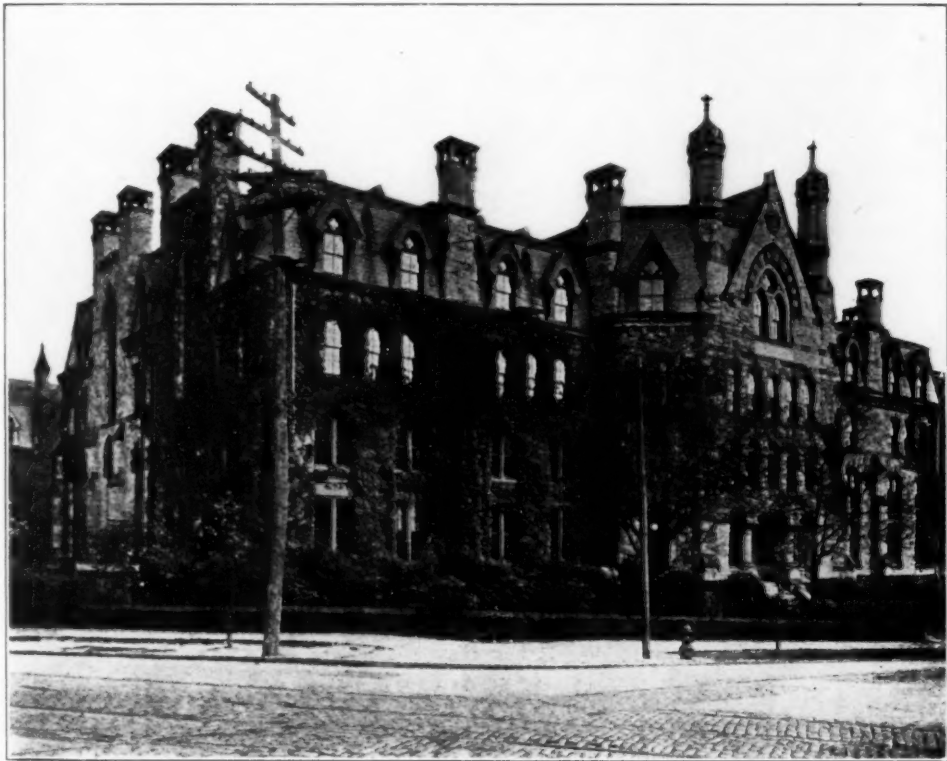
Philadelphia, Pa.

COLLEGE HALL (1871).

Prof. Thomas Richards, Architect.

serpentine" was then at the height of its Philadelphian favor as a building material. An excellent material it is in certain combinations and with certain reservations. But one of the reservations is that it shall not be employed to add bizarre contrasts of color to that which has already a rather restless animation and variety in the article of form. And there was a special infirmity

there was always a visible roof rising behind it, whereas, in the American nineteenth-century use, it was simply a cheap device to gain an additional story, a frame wall on top of a stone wall, while the actual roof was left invisible. No feature could be more foreign to the spirit of Gothic, and the more it was attempted to disguise that it was an ugly makeshift and to give it importance, the



LOGAN HALL (1874).

Philadelphia, Pa.

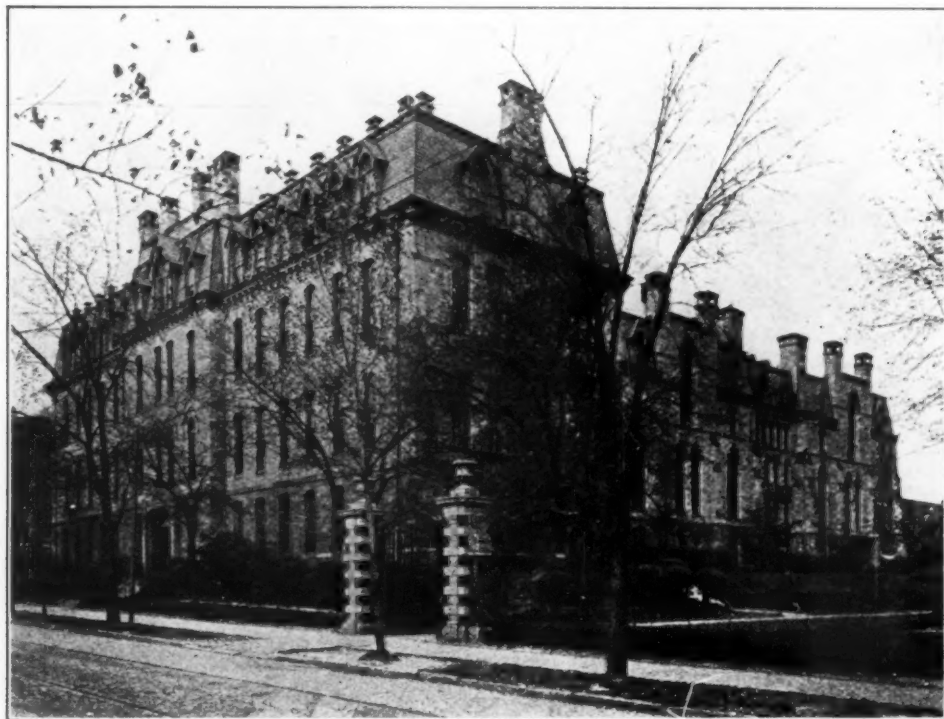
Prof. Thomas Richards, Architect.

of the time added to these other besetments. It was the season when the Mansard roof, so-called, was at the height of the American fashion, so-called because the American phase of it would have horrified the Mansard who invented it, whether Jules Hardouin or François. For, in its French seventeenth-century application, although it was a device to gain more headroom in a garret than would have been possible without it.

uglier and more incongruous it became. In College Hall it was made particularly much of. Without it the building would not make a very good effect. It would still be much too "thingy" for that. But with it, the less objectionable elements of the architecture have no chance at all. It is to be hoped that the authorities will see their way to razeing this incubus and substituting for it a real and unmistakable roof, without or even with

dormers, a process which would of itself go far to convert the substructure into something more tractable and decorous. There are already, it will be observed, aspects of the building, in which the monumentality of the Mansard is suppressed or mitigated, which are by no means so depressing as the aspects in which it is conspicuous. Logan Hall, by the same architect and in the same material as College Hall and

which the designer felt to be imposed upon him. A third building of the same authorship, the Hare Laboratory, is less ambitious and less variegated still, and but for the material and the mansard might escape notice almost entirely, which, upon the whole, one has to own would be rather a happy fate for all three. Victorian Gothic was a perilous mode of building, and few of its practitioners escaped its dangers. To over-



ROBERT HARE LABORATORY (1874).

Philadelphia, Pa.

Prof. Thomas Richards, Architect.

three years later in date, shows an architectural advance upon it. True, the truncated roof is here in emphatic evidence. But there is more seemliness and coherence, in fact, more "evidence of design." The central pavilion, with the entrances at the bottom and the gable at the top, would be an eligible piece of Victorian Gothic but for the unsolved puzzle presented by the roofing, and the whole shows much less than College Hall the burden of novelty and variety

rule into unity and repose so many elements of form and color as were at the disposal of the Victorian Goths, to make a whole out of parts so pronounced and which tend to assert themselves so loudly and so unduly, is a task to which few architects are equal.

These three original buildings of the University of Pennsylvania constitute what may be called the architectural patrimony of the university. Doubtless they were expected by the original arch-

itect to impose themselves upon his successors. At least that ought to be the expectation of every architect who finds himself subjected to the responsibility of making an architectural beginning for a permanent institution. It is true that the history of American collegiate architecture does not sustain this expectation, and that the original architect, essaying to set a point of departure for his successors, is commonly found to have done so in the sense only that they depart from his work as speedily and as widely as possible. So, in his turn, it has been with the original architect of Pennsylvania. Only one of his successors exhibits any affinity with him. The Library, albeit, as a matter of fact, designed, or, at least, built, as lately as 1891, has an anachronistic air, seeming to hark back to the mid-Victorian period. It is, as you perceive, a highly individualistic work, being at once intensely local and intensely personal. It could hardly be anywhere but in Philadelphia, and a very brief perambulation of Philadelphia would suffice to identify it to you as the work of Mr. Frank Furness, whose individuality no succession of firm names and styles can overlay or disguise. Mr. Furness presents a peculiar "case," peculiarly worthy of critical consideration. For nearly forty years he has been, if not the busiest architect in Philadelphia, the architect whose work has been most in evidence. At the time of the Centennial Exhibition, even, his buildings then already



Interior of Library (1891).
Philadelphia, Pa.
Furness, Evans & Co., Architects.

extant induced at least one foreign visitor of culture and authority to detect in their author the "rising hope" of architecture, not in his own country alone. To many the expectation did not seem fantastic. The things were so expressive, as well as so ingenious and inventive. They comprised buildings in many kinds—a church, an armory, a hospital, an academy of art, a series of park cottages, some of them very nearly models in their kinds. Differing as widely as these things should, more widely than they would probably differ now, if they were all the work of one hand, they had in common that they were all founded on fact, and each on the particular facts of its respective case. Doubtless these are indispensable elements in the equipment of a pioneer. Nor were they unschooled. A pupil of good old "Dick" Hunt's, Mr. Furness' early works recalled the more wayward and defiant performances of his master, while exhibiting in fuller measure the power of picturesque composition and of racy and idiomatic detail. Even now, in looking back at these works, one finds warrant in them for the sanguine expectation of our foreign friend, which was shared by many natives. No doubt the foreign critic made allowance for the exuberance of youth, and would have imparted to the object of his hopes the sage caution of the veteran judge to the promising young advocate, to pluck some of the feathers from the wings of



The University Library (1891).
Philadelphia, Pa. Furness, Evans & Co., Architects.

his fancy and stick them in the tail of his judgment. In the Johnsonian phrase, he might have "contented himself with wishing that" his promising young architect might be "one of those whose follies may cease with their youth, and not of that number who are ignorant in spite of experience." So, it seems, it might have been. But it also seems that the favorable prognosticator of 1876 was reckoning without his host—the host of Philadelphians, namely. As has been intimated, the local "equation" really must in this case be taken into account as well as the personal. "Environment" counts for more in the eminently public art of architecture, perhaps, than in any other, seeing that the architect, unlike other artists, cannot even produce without some measure of public sympathy and appreciation. And the influence of the Philadelphian public on the Philadelphian architect a generation ago was distinctly bad. Now, doubtless, it is different. The architectural scholarship of Philadelphia has promoted, and, in turn, been promoted by, its embodiment in the school of architecture of the university itself, an institution already fully justified of its children in the architecture of Philadelphia in general and of the university in particular. But no such benign influence favored Mr. Furness' youth or his prime. To chasten and refine a design which already had vigor and significance was a difficult task to which there was apparently nothing in the absence of an educated and critical public to force the architect, his own artistic conscience excepted. But to exaggerate the defects of his work by enlarging its parts and by inflating and emphasizing its detail was a task easy enough for an architect who seemed to have taken as the motto of his maturer years, "*Oderint, modo metuant,*" which, being translated, is "Let them abuse it, so long as it makes them 'sit up.' " There can be no question that the contemplation of these later works is incompatible with the maintenance of a recumbent attitude. But one has to say of them and their "declaration of independence" that they fail to follow the political declaration in that they conspicuously fail to show "a

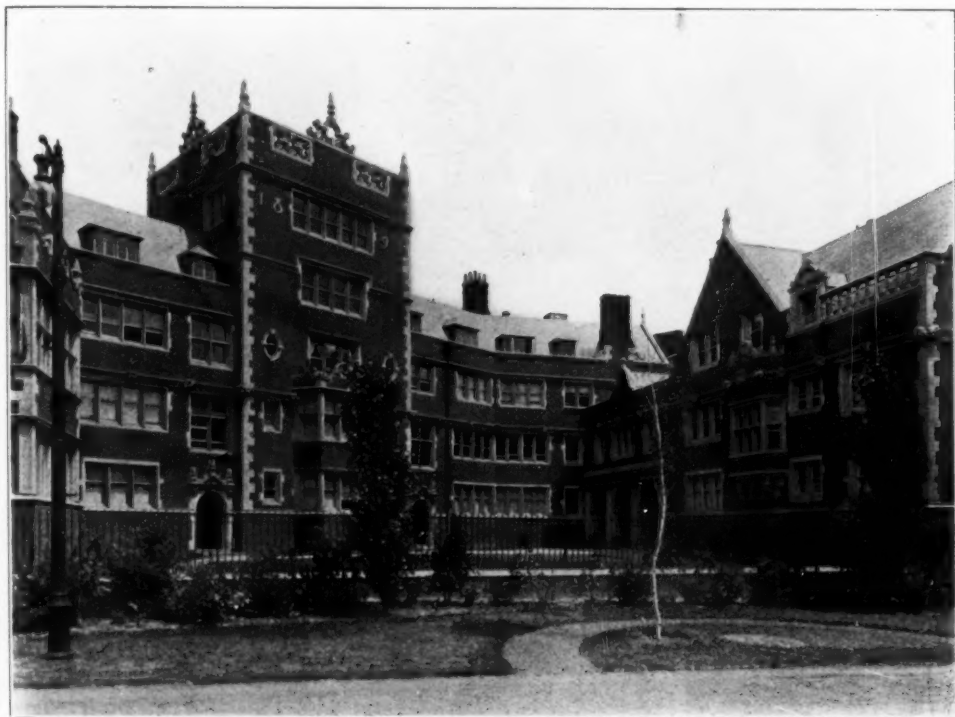
decent respect to the opinions of mankind."

It is hard to forgive the man who added the entrance end of the Broad Street Station to the studied, discreet and harmonious work of the Messrs. Wilson, one of the best things, especially in its admirably characteristic treatment of material, which the Gothic revival has bequeathed to us. This present university library has the same vices in almost or quite equal measure; the exaggeration and insistence of the features as compared with the whole, the exaggeration and insistence of the detail as compared with the features, are carried to such a pitch that the parts in effect obliterate the whole. You cannot see the forest for the trees. And the exaggeration proceeds apparently from the determination to be noticed at all costs and all risks. No wonder that Mr. McKim should have passed an equally unfavorable and unquotable criticism upon this work. No wonder that its defects (which, in fact, are all excesses) should blind the spectator to the ingenuity and expressiveness, and the potential artistic effectiveness, of the composition and also to the "architectonic" if not artistic ability displayed in the distribution and connection of the spaces, an ability equally marked in the more extensive and complicated "lay out" of the Broad Street Station. Even if any spectator should succeed in blinding himself to the extent of admiring this work in itself, he could not possibly admire it as a contribution to a group of buildings, or pretend that there was anything exemplary about so incompatible and unsocial an erection.

The Library is evidently a building to which it were as difficult as undesirable for subsequent builders to conform. Possibly that is not to be imputed as a fault to the designer, for he found, in this respect, the difficulty which he, in turn, bequeathed. Nobody, when the Library came to be built, would have recommended the existing buildings for imitation and extension. It was, at most, only the material which could be reproduced in the successors of the works of Professor Richards, and the material

had in the interval gone almost as completely out of fashion in Philadelphia as the style. The architects of the buildings next ensuing to the Library were not invoked to complete the collegiate character by adding the dormitories until near the middle of the last decade of the last century. Architecturally, quite as much as educationally, places of residence are necessary to the fulfilment of the college idea, as well as places of

determined, as the same choice had been determined a few years before for Blair Hall, at Princeton, by the success of the architects in a like problem at Bryn Mawr, as President Thomas, of Bryn Mawr, has shown in an interesting memorial address upon Walter Cope, and as we shall see more at large when we come to Bryn Mawr itself. Mr. Haight's collegiate Gothic for Columbia and for the General Theological Sem-



THE TOWER, "LITTLE QUAD" (1895).

Philadelphia, Pa.

Cope & Stewardson, Architects.

instruction. It is these domestic or monastic buildings, compounded of "the cloister and the hearth," which give to collegiate architecture the cloistral character which we find so delightful in it, and which is carried to its perfection in the degenerated and "collegiate" architecture of England. For the architectural fulfilment of the collegiate idea in Philadelphia, no luckier choice could have been made than that of Messrs. Cope & Stewardson. The choice was

in New York was, of course, still earlier, going back to the beginning of the eighth decade. But, indeed, there are differences between the two modes which serve, among other things, to illustrate how great is the repertory of "English collegiate Gothic." "Now there are diversities of gifts, but the same spirit." Mr. Haight's collegiate work does not strike one as being first pure and then peaceable. Rather contrariwise. But of the collegiate work of



DORMITORIES, "LITTLE QUAD" (1895).

Philadelphia, Pa.

Cope & Stewardson, Architects.

Messrs. Cope & Stewardson one may say that impurity, which is to say, "impurism," is of the essence and that there is hardly one of their collegiate buildings, at least here in Philadelphia, which does not avow and proclaim the mixture of classic and Gothic which belongs to the Tudor, but still more to the Stuart period, and of which the picturesque charm is quite disconnected from structural logic. It was not from the Jacobean period that the maxim can have been derived that construction is to be decorated, but decoration not constructed. You must not, under penalty of spoiling your pleasure in it, ask the detail of that fat Jacobean or "Caroline" tower in the "Little Quad" any of those questions about "use" or "meaning" to which the detail of any good example of undegenerate Gothic is prepared with a conclusive, commonly with a self-evident, reply. For the most part the decorative detail of these dormitories is taken from a period when the Gothic basis of English collegiate architecture had been overlaid and almost forgotten. We commonly figure Sir Christopher Wren as the pioneer of English classic. But, in fact, the classic tradition had been established in the generation before his. Inigo Jones showed, in work done a quarter of a century before Sir Christopher was born, as lofty a contempt for

the home-bred and vernacular architecture of his predecessors as Sir Christopher himself, and "Gothic" was equally to him a term of misprision and reproach. Under the Stuarts, indeed, the formula architecture of Italy, which had been liberated from some of its academic trammels in crossing the Alps, had suffered a sea change in crossing the channel and become the medium of a more personal, even a more whimsical and capricious expression. It was the time of the utmost "conceitedness" in English literature, as in English architecture, the time of Abraham Cowley and George Herbert in poetry, of Robert Burton and Thomas Browne in prose. This is, indeed, this individuality, this expression of "every architect in his humor" what gives the English Renaissance its charm, and is doubtless what commended it to the architects of the dormitories of the University of Pennsylvania as more eligible, for a change, than the Gothic, however "debased," which they had previously prescribed for Bryn Mawr and Princeton. Witness the tower we have just mentioned. Witness, further, the "Palladian" gateway which Palladio would surely have viewed with apprehension and alarm, and of which the prototypes, it is so plain, were sought at Oxford and Cambridge and not at Vicenza. "Correctness" was the

last thing the designer or the adapter had in mind. He was rather intent upon amusing himself and the possible spectator of his work, and he attained his intention. The work is infallibly "amusing." And also it has, quite as strictly

as the severer and more logical Gothic which preceded it, the particular "collegiate" character. No discerning visitor to Oxford or Cambridge can have failed to recognize and admire how this expression is maintained, in spite of the



PALLADIAN ARCHWAY, "THE TRIANGLE."

Philadelphia, Pa.

Cope & Stewardson, Architects.

changes of periods and styles, and how single the composite expression is, always excepting those anomalous erections, whether of the seventeenth century, the eighteenth or the nineteenth, in which the architects have permitted themselves edifices bloated and "scaled up" into a swaggering assertion of themselves subversive, so far as it goes, of the genius of the place. The expression is equally maintained by the recent

more fantastic surfaces of the dormitories. To be sure, all these have some things in common. They are all kept down to the maximum of two stories in the wall proper, which is such an advantage in the treatment of this style, or these styles, that no skill can fully counterbalance the unfortunate necessity of having to carry the wall higher. That is an advantage which Pennsylvania shares with Princeton, and from



DORMITORIES, "THE TRIANGLE."

Philadelphia, Pa.

Cope & Stewardson, Architects.

buildings of Pennsylvania, with whatever wideness, as of all Gaul, the buildings differ among themselves in expression, in style, even in authorship. Such a decorous and tame example of domestic Gothic as the fraternity building of Phi Delta Theta perfectly "belongs." So does such a building as the gymnasium, the breadth and quiet of which one would hardly expect to harmonize as it does with the more broken and

the want of which the best of the collegiate Gothic of Yale suffers in comparison, through no fault of the architect, as he has shown in the buildings of the General Theological Seminary. Again, the unity of the impression is promoted by the fact that the expanse of wall is always the basis of the architecture and is never so broken or "tormented" as to put this primary fact out of view. And, finally, unity is at-

tained among buildings in many respects so diverse by covering all of them with visible, emphatic and unbroken roofs, unbroken but for the emergence of the necessary chimneys that animate the skyline without disturbing it. Ruskin has somewhere insisted on the necessity of a visible roof to an aspect of domesticity, and has pointed out how much stronger an expression, of seclusion or of hospitality, is "under my roof" than "within my walls." By mere

works, though, to be sure, as "the rests and monotones of the art."

To note the necessity of a visible and emphasized covering to the expression of domesticity in a building, observe how completely that character is lost or merged in the "institutional" in such buildings as the Law School, where, indeed, the roof is suffered to appear though nothing is made of it, and the Medical Laboratory, where it is altogether suppressed. In either case, the



THE HOWARD HOUSTON HALL (1895).

Philadelphia, Pa.

Frank Miles Day, Architect.
W. C. Hays, W. B. Medary, Jr., Associate Architects.

dint of their spreading roofs, of the plain expanses of their walls and of the adjustment of their openings so as to accentuate rather than to interrupt these expanses, such modest erections as those of the laboratories of Physics, opposite the apse of the Library, without a single ornament, or a single feature extrinsic to the irreducible requirements of the structure, become works of architecture and take their place gracefully among the more elaborated

rooflessness would of itself deprive the building of any suggestion of a habitation. There is nothing, it may also be noted, "transitional" or mixed about either of these structures. They are of the full-blown English Renaissance of Sir Christopher Wren, and recall Hampton Court and Kensington Palace. The University is coming, it is complained or boasted, to be more and more an aggregation of professional schools and "the college" is of correspondingly de-



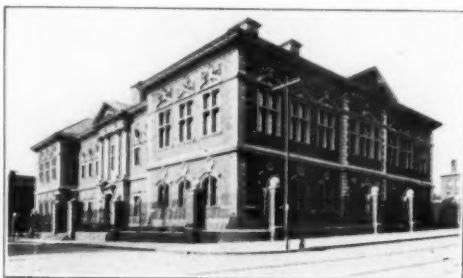
Dental Hall (1896).

Philadelphia, Pa. Edgar V. Seeler, Architect.

creasing importance. The astuteness of the "Philadelphia lawyer" long ago became proverbial, and the pre-eminence of the Philadelphia doctor, especially in surgery, is of a much later tradition. But these two are of the unquestionably "liberal" profession for which liberal studies are, or were, everywhere held to be an indispensable preparation. The case is more questionable, from an old-fashioned point of view, of veterinarianism, that youngest daughter of the horse-leech, and of dentistry, which to its patients seems less a profession than a "dreadful trade," like that of one that gathers samphire. These sciences, however, equally with the original seven liberal arts, find hospitality and architectural accommodation in the U. of P., one of them at first sight a puzzling and

inscrutable accommodation. For "Dental Hall" (two "l's", please and no "u"), though in mass and outline a seemingly enough edifice, with a roof much in evidence, and curvilinear gables relieved against it, invites speculation by the multiplication of windows in the apartment which obviously occupies the whole of the second floor. You have to have it explained to you that the purpose of the room is to provide, I really hesitate to say how many dental chairs, in each of which is to recline a desperate patient, while the undergraduate investigates his maxillaries with the aid of the separate and respective window which illuminates the cavity immediately in question:

Continuo audita voces, vagitus et ingens.



Law School (1900).

Cope & Stewardson, Architects.
Philadelphia, Pa.

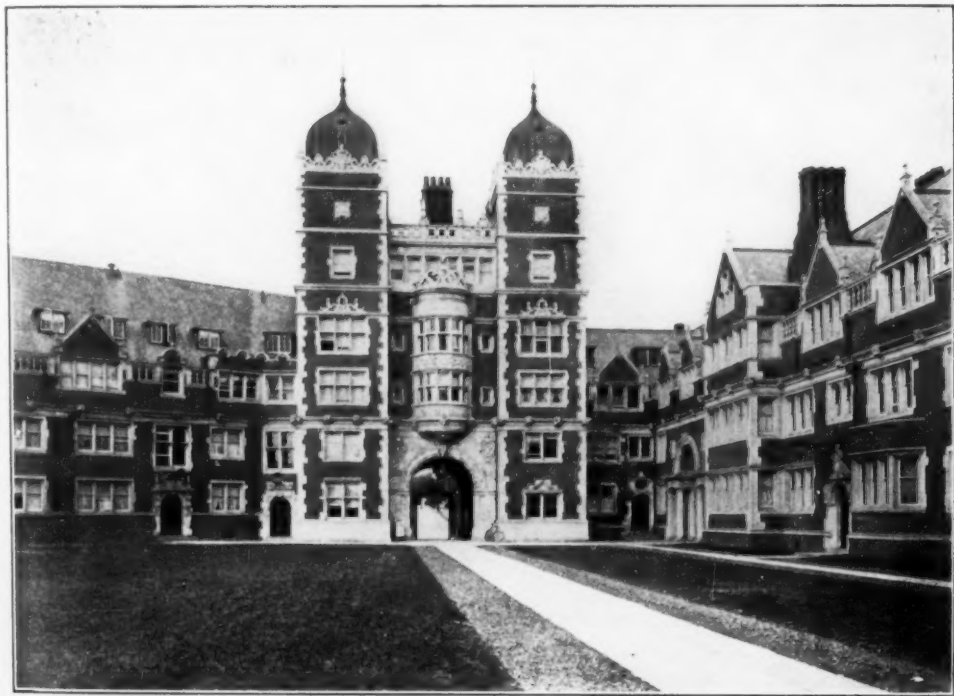
With this explanation of the gay and festive uses of the apartment, the reason of its windowfulness becomes clear and one wonders whether any Philadelphian ever pays for having his teeth "seen to" when they are in such urgent and extensive demand for clinical uses. He may, however, continue to insist that the particular function of the edifice is inadequate as the basic requirement of a work of monumental, or even "institutional" architecture, and condole with the architect over his problem to the extent of forgetting to congratulate him upon his solution.

Upon the whole, the recent architecture of the University of Pennsylvania is a pronounced success. One may find it rather unscrupulously "amusing" and its severest critic, as the severest critic of its British prototypes, may be ex-

Phi Delta Theta Fraternity Building.
Philadelphia, Pa.

pected to be the earnest Goth, to whom it will seem like making a mock of sacred things. We may go far enough with the earnest Goth to agree that it is maybe just as well that Messrs. Cope & Stewardson, while this fit of the British Renaissance was on, did not have occasion to build a chapel as part of this collegiate scheme. We may admit that there is something unscrupulous in this picturesqueness and this amusingness. It seems as if the authors

which the buildings of Pennsylvania are adapted to inspire in the unsophisticated breast. They have the secure praise of refusing, at the edge of a great city, to "recognize the municipal character of the situation," and of insisting upon establishing, rather, a "rus in urbe." This is a benefaction for which, as Philadelphia grows older and bigger and more "municipal," it is safe to say that Philadelphia will cherish increasing gratitude.



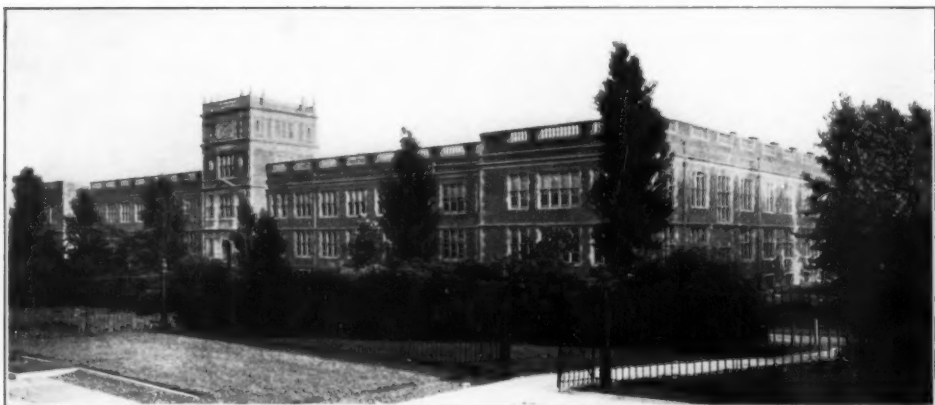
"MEMORIAL TOWER"—DORMITORIES (1901).

Philadelphia, Pa.

Cope & Stewardson, Architects.

of the dormitories at Philadelphia had consciously relaxed the strenuous mood in which they had attained in a monochrome of gray stone the quiet and simple beauty of Blair and Little Halls at Princeton, and of the best of the work at Bryn Mawr, and had determined in this glaring contrast of color and this riot of deliberately illogical architecture to "treat resolution." All the same, the Goth, if only "not a bigoted one," may partake of the enjoyment

Another group of Philadelphian buildings there is, more or less connected with its work and its administration, which, as all students of architecture know, is entitled to the most respectful consideration. This is the completed section, about a seventh of the whole ambitious scheme which is to cover twelve acres of ground, of the Museum of Science and Art. What one sees now is the result of an experiment which was none the less adventurous that in



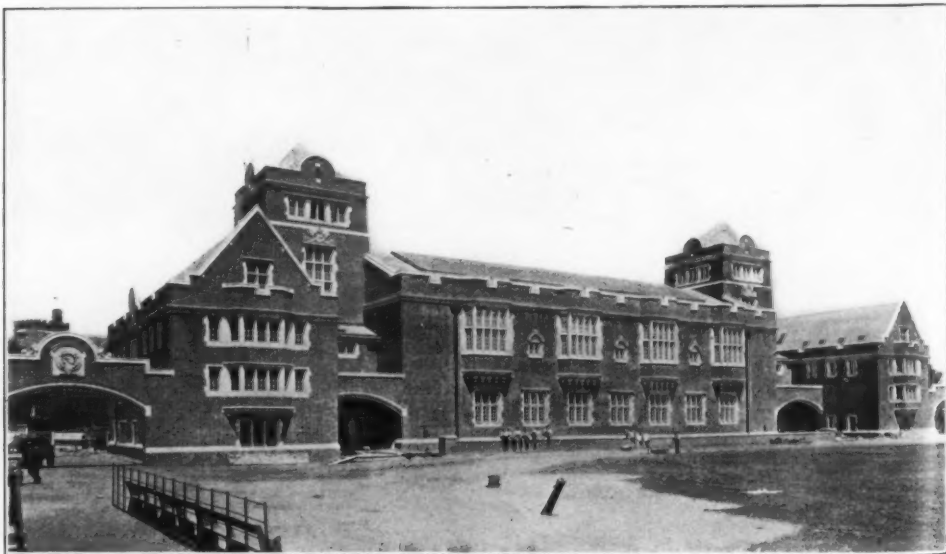
MEDICAL LABORATORY (1904).

Philadelphia, Pa.

Cope & Stewardson, Architects.

this instance it has been crowned with so signal a success. It was the experiment of joining, in the design of a group of buildings, three architects or firms who had distinguished themselves in highly individual works. The experiment was daring in that all the collaborators have apparently been employed on every building and every feature of every building, so that there is none to which any one of them can point as un-

dividedly his own. This is a different matter from such a collaboration as that of the Chicago Fair, in which each collaborator had his own building to do, and was left at liberty to work out his own artistic salvation, subject only to some not too Procrustean regulations in the interest of uniformity, and to the friendly criticism of his associates. Dr. Johnson once avowed that he could not have dined better if there had been "a



GYMNASIUM (1904).

Philadelphia, Pa.

Frank Miles Day & Bro., Architects.

synod of cooks." The homely adage that too many cooks spoil the broth might have assured him that he would not have dined so well. What was to be feared was that the three architects who had so distinguished themselves by their works, and lent such distinction to the city of their residence and practice, and of whom each was distinguished for strong individuality,

dangers were escaped. The synod of pilots dexterously and safely steered between Scylla and Charybdis.

They had an adventitious advantage of which their work shows that they were properly appreciative. This was the ample spaciousness secured to them by the extent of the ground at their disposal. This enabled them to keep their buildings down to a maxi-



ENTRANCE—MUSEUM BUILDING (1890).

Philadelphia, Pa.

Cope & Stewardson,
Frank Miles Day,
Wilson Eyre, } Architects.

would either exhibit this individuality by a variety which would tend to become a miscellany, to the destruction of the artistic unity of the result, or else, if they should all three loyally subdue themselves to what they worked in, that unity indeed would be preserved but the variety of individuality lost and the resulting work would be tame and spiritless. Manifestly, both these

mum of two stories. Lowness, "lowth" to use the good Saxon word which it is a pity should have gone obsolete, emphasizes the other two dimensions of a surface, the length and the breadth, while height diminishes their importance. So lowness tends to give the repose with which "breadth" is almost synonymous. Certainly it tends more and more to give architectural dis-

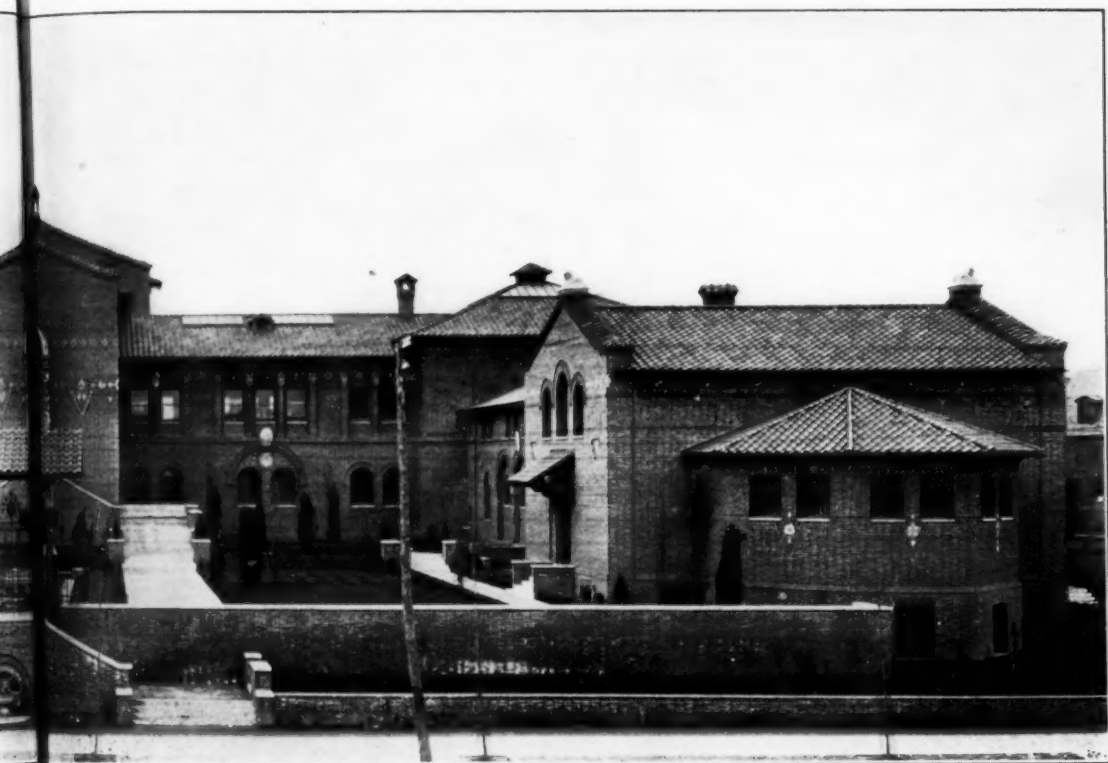


Philadelphia, Pa.

THE MUSEUM OF SCIENCE AND ART (18)

tion. With the multiplication of skyscrapers for the expressive fenestration of which the honeycomb furnishes the only model in nature, how refreshing it is to come, in a crowded and busy thoroughfare, upon a new building of a single story, or at most of two, which the owner has erected evidently for his own undivided use! How distinguished is the expression of this "proud humility," costly in land values as it plainly is. Already, by mere dint of its unpretentiousness, the building takes on an "institutional" aspect. The architects of the Museum have fully lived up to their privileges in this respect. Their repositories are evidently perambulable with ease, and need no mechanical devices to overcome difficulties of ascension. And the expression of repose that comes from the expanse of the wall, promoted by its low-

ness, is further promoted by its unbrokenness. While the wall openings, assisted on occasion by skylights, are evidently ample to the effective lighting of the interiors, they are never either so magnified or so multiplied as to leave in doubt the fact that the wall is, to the architect, "the thing," the primary object of design, and that the main architectural function of the openings is to punctuate it. This punctuation is throughout very successfully done. One would be quite at a loss to name any American example of more subtle, varied and artistic fenestration. And yet, its greatest value is that its best effect is its contribution to the total effect, and that it rather evades than courts notice on its own account. A partial exception may be noted in the principal entrance which does, no doubt, demand to be looked at for itself. It



(1899)—UNIVERSITY OF PENNSYLVANIA.

Cope & Stewardson,
 Frank Miles Day, } Architects.
 Wilson Eyre,

is questionable not only on that account, but also as being, this canopied and columned arch, the unmistakable badge of a style. One might almost call it the "stigma" of a style, in its actual environment. For not the least charm of these buildings is the homebred and vernacular air they have. One sees that they are the work of scholarly as well as sensitive craftsmen, but one recognizes the scholarship by the general refinement and purity of the work, not by the incorporation in it of "features" taken direct from historical examples. A quotation now and then, when it is apposite, is well enough and it were "too cynical an asperity" to quarrel with the introduction of a Buddhist toran by way of entrance to the garden of an American museum. In fact, the Japanese importation, being isolated, comes in perfectly well. But

the introduction, in the middle of a vernacular and idiomatic wall, which is merely its frame and setting, of so exotic a feature as this highly artificial "specimen" of the Italian Renaissance seems like that of a disturbing element. Italian, in a general way, the design may be said to be, but only because the Italian precedents for artistic brickwork are the most admirable and pertinent for modern designers, as affording precisely the most idiomatic and vernacular treatment of the material. But Italian, if of any particular period, certainly of one anterior to that in which was developed this form, to which nobody would think of applying either of those adjectives. But, if this doorway be anomalous, it is the only anomaly. Everywhere else it is an architecture of craftsmanship we find, not an architecture of formula.

The simple, rudimentary tracery, the simple coverings, whencesoever they are in fact derived, might have been developed anywhere and whenever there were workmen sensitive and skilful enough to take full advantage of their material. And the simple mosaics are again so used as to punctuate the expanses of wall which they variegate, while their "elegance," whether of design or of material, is always stopped distinct-

roofs, upon the expanses of which, again, the artists put their chief stress and of which the expanses are the main objects of design, and are punctuated by the chimneys and crestings and skylights which relieve and vary the skyline without disturbing it, and you have, perhaps, the explanation why these buildings impress every sensitive observer as one of the most admirable pieces of architecture, in



COURTYARD—MUSEUM BUILDING (1899).

Philadelphia, Pa.

Cope & Stewardson,
Frank Miles Day, } Architects
Wilson Eyre,

ly short of the point at which it would suggest that they existed for their own independent effect and not for their contribution to the total effect. Add that the broad and simple walls are crowned with equally broad and simple

their purity, harmony and repose, that have been done in the United States, as they also constitute one of the most modern and vernacular. A work of no style which yet has style.

Girard College

Certainly that cannot be said of Girard College, that is to say, of the single building which exhausts the architectural interest of the institution. Its interest is exclusively and avowedly in its technical style, in the accuracy and effectiveness of its reproduction of a classic Corinthian temple. One would rather have such an example, at Philadelphia as at Munich, devoted to the purposes of a museum. The building

signer of buildings in America who designed with full knowledge of Stuart's "Athens," in which, for the first time since the revival of letters, the pure Greek types from which the Graeco-Roman temples were imitated and corrupted could be seen and studied. Our first attempt upon the Parthenon was Strickland's Bank of the United States, in Philadelphia, completed in the second decade of the nineteenth century (now the Custom House). In the thirties and forties all the pub-



GIRARD COLLEGE (1833-47).

Philadelphia, Pa.

Thomas U. Walter, Architect.

itself is so much an archaeological "object," and besides, by doing a little violence to the architecture, it may be sufficiently well lighted, from the roof and the sides, for the purpose of a museum, whereas it is a pity to consider the hapless orphans sacrificed to the literal "shades" of classic architecture. As the pupil of Latrobe's pupil, Strickland, Walter was the inheritor of the strictest sect of classic tradition in this country, meaning specifically Hellenic tradition. I am inclined to think that Latrobe was the first de-

lic architecture professed to be Greek and was as literally accurate as a knowledge of Stuart could make it. The last work of importance of this earlier Greek Revival was the extension in the early fifties of the Capitol at Washington, of which this architect of Girard College, Thomas U. Walter, was the designer. But neither he nor any one of his contemporaries had ventured to propose a peripteral temple for any practical American use. No legislature would have stood the proposition for a Capitol, no judges for a court house, no

preacher or building committee for a church. Our Parthenons were shorn and curtailed of their fair peripteral proportions. The imitation extended only to the construction of a portico of a single range of columns at the ends, or at one end. Of course, every practitioner of Greek architecture yearned to do one. But Walter was the only one who was gifted to persuade the trustees of the helpless orphans into letting him do it. And yet, the student of architecture has to profess, it was, from his point of view, if not from that of the docile orphan, very well worth doing—once—to show, so far as might be, the effect of the original. For it is, the main building at Girard, handsomely and monumentally carried out, on an ample scale (200 feet x 152 x 97) of appropriate material (white Pennsylvania marble), and there are thirty-four of the peripteral columns, six feet in diameter and fifty-five in height, the capitals, let us add to give a fuller notion of the scale, 8 feet 6 inches high and 9 feet 4 inches wide on the face of the abacus. It was fourteen years under construction (1833-1847) and it cost two millions, a prodigious sum for a building in those days. It must be one's own fault, or the architect's, if one does not derive from this very impressive structure a more adequate notion than he had before of a peripteral Corinthian temple. Certainly it is not the architect's in the sense that he had not got up his archaeology, accurately and thoroughly. And yet, one perceives there are points of judgment and feeling to be observed to the making of a successful archaeological study of a Corinthian temple.

It is the fashion to say that the Romans corrupted the orders, and so, no doubt, they did the Doric and the Ionic. No modern architect (pace the designers of the Pennsylvania station in New York) has any use for the Roman Doric after he knows the Doric of Athens and Sicily. And so, in a less degree, with the Roman Ionic. But what remains we have of the Corinthian of Corinth (where in fact there are none), or of Greece, does not indicate that it lost anything, for the purposes at least, of a

templar architecture, in the hands of the Romans. Mr. Walter's specific precedent for the Corinthian of these capitals was the Choragic monument of Lysicrates. And Russell Sturgis justly, in fact very mildly, observes that the capital of that monument "is far from being a perfected design; the lower ring of acanthus leaves hardly unites with the upper part of the bell in a faultless way." The much more eligible Grecian example of Epidauros, which is really a structural member, and where the naked bell is not only felt throughout but left in some places to be seen, was of course not accessible to the American architect of the thirties. But the Roman precedents would have supplied him, in the examples of Jupiter Stator, of Mars Ultor or of the Pantheon, with much more masculine and majestic crowns to his columns than the pretty Athenian toy, with its two-storied capital, the defects of which, as a weight carrier, are of course magnified when it is enlarged to the colossal dimensions of the periptery of Girard. The feebleness of the capital is promoted by the general treatment of the order. The spectator cannot help wishing that the columns were either thicker or more numerous. In fact, they are attenuated to the minimum of classical precedent and spaced to the maximum of that precedent, and the colonnade looks weak. "Elegance" in any work of architecture is bought too dear at the price of assured stability. The elegance here is undeniable all the same, and we have reason to be grateful, if the orphans have not, that it was put into the hearts of the trustees of Girard to allow a Greek revivalist to build a peripteral temple under pretense of satisfying their requirements. Of the subordinate buildings the earliest in date are the best, being the least noticeable, quite bare and unpretentious. Some later erections which pretend, by dint of battlements and turrets and crow-stepped gables, to be in collegiate Gothic, are highly objectionable on the score of their incongruity, the mischiefs of which are by no means mitigated by any intrinsic merit of their own.

Haverford College

There is no more "sweet and cheerful country" than that one traverses on the main line of the Pennsylvania, just westward of Philadelphia. Its gentle undulations fit and seem to destine it to a suburban occupation, to allotment into "places" mostly of modest pretensions, with plantations and buildings of the modest suburban type. And there is no region in which the indications of nature have been followed with happier results, none that give more

house" is, almost proverbially, the negation of architecture, being the simplest and baldest satisfaction of the material requirements of the case, with a complete abnegation of ornament. In Philadelphia itself, and, though not exactly in a meeting-house, in a new library in one of the old reservations of the Friends, a recent architect seems to have undertaken to produce a work of art by circumventing these hard conditions and in spite of them, and has come very near succeeding, without introducing a single dispensable member.



Haverford, Pa. LLOYD HALL—HAVERFORD COLLEGE (1899).

Cope & Stewardson, Architects.

fully the general impression of the American landscape, so consolatory to the patriot, of how great a number of people are very comfortable. Also, it is a region which suggests "seats of learning," places for pursuing studies under the most favorable conditions. And here also the natural indications have been followed faithfully. Haverford is the first of these seats, a Quaker College of the older and straiter sect of Friends. The newer sect, or secession, has its newer seat at Swarthmore. The tenets of the Friends no more tend to grace and becomingness in architecture than in costume. A "Quaker meeting

And, as in what it would be absurd to call "ecclesiastical" architecture, so in domestic. The old Quaker Philadelphia, of which there are hardly any quarters now left unmodified and unmodernized, showed in its building no higher an ideal than that of vivid cleanliness, attained by painting the bricks, until "Philadelphia pressed brick" came in, the reddest red, and scouring the marble to the whitest white, the same vivid color scheme, by the way, to which the architects of the University dormitories have reverted, and one which would have been a reproach to the Philadelphian housekeeper if it had been

allowed to take "the tone of time." Not much was to be hoped, architecturally, for a Quaker college founded in 1830. That was the year in which a committee of Friends in Philadelphia, acting conjointly with a like committee in New York, issued an appeal explaining that:

The members of the Society of Friends, having hitherto labored under great disadvantages in obtaining for their children a guarded education in the higher branches of learning * * * it is therefore proposed that an institution be established in which the children of Friends shall receive a liberal education in ancient and modern literature and the mathematical and other sciences.

Their requirements, the committee explained to be "a farm in a neighborhood of unquestionable salubrity, within a short distance of a Friends' meet-



Roberts Hall, Haverford College.
Haverford, Pa. Cope & Stewardson, Architects.

ing, of easy access from the city at all seasons of the year, and one that was recommended by the beauty of the scenery and a retired situation." These requisites they found united in a farm of about two hundred acres "near the eighth mile stone of the Lancaster turnpike," of which a lawn of some fifty acres was then or later laid out as the "campus," to be surrounded with buildings, and furnishing, naturally, an ample playground. (It is worth remarking, by the way, that Haverford was the first to import the British game of cricket, which has since so taken root and thriven in the environs of Philadelphia.) It was not until 1833 that the school opened, one supposes in the single building that is now known as "Founders'

Hall," an edifice not at all noteworthy exteriorly, and of which one suspects what internal interest it has to show of having been injected since the original erection. Subsequent buildings have been added by sectarian munificence or alumnal piety as they have been needed, and in the fashions of their respective times. "Alumni Hall" was added when Gothic was in fashion, though subsequently enlarged, and one would assume it to be the chapel did he not remember that a chapel is not one of the appurtenances of a Quaker college, and were he not certified that it is in fact the Library. Of all the buildings one can say that they do nothing to spoil the charm of the landscape, and this is high praise as such things go and still more as such things went. Of only two, I think, can he say that they positively enhance the impression of the natural environment. These two are Roberts Hall and Lloyd Hall, and these two hardly violate the Quaker tradition of nothing for ornament, excepting only in the portico of the former. Both of them, in their rough walls of native stone, in their simplicity and rationality, carry on the excellent tradition of the best of Pennsylvania rural building, while by subtle and almost imperceptible devices of fenestration, of projection and recession, they show an architectural advance upon their prototypes, artisticizing the inartistic prototypes, in fact, by simply showing what they "wished to say."

Lehigh University

Lehigh University is the monument of one munificent man. "Founded by Asa Packer, 1865," as its corporate seal sets forth, it was a very early and a very impressive inculcation of that doctrine of the stewardship of wealth which we can boast is so far more widely accepted and put in practice in this than in any other modern country. Half a million was the original appropriation for Lehigh, a great benefaction for that day of comparatively small things. Bishop Stevens, Mr. Packer's counsellor in the foundation, goes so far as to say that,

in 1864, "no one in this country, it is believed, had offered, in a single sum, such an endowment for a literary institution." The good bishop forgot, as a clergyman might be pardoned for forgetting, the millions of Girard's foundation, though it is true that the railroad man took Bacon's advice, as the "Mariner and Merchant" did not, to "defer not charities till death." Judge Packer's death, however, was the occasion of a great increase in his benefaction, the total value of which is reckoned at three millions. Three millions, even in these days of stupefying prodigality in bounty, is still adequate to found an institution. Architecturally speaking, it seems a pity that it could not have been "deferred" to these days when a general plan is held to be a prerequisite to college building. For the site of Lehigh, the boast of its graduates, is a most sightly spot, a domain of some sixty acres, commanding from its terraces, as it does, the town and the valley, and worthy of the best the landscape gardener and the architect can do in the way of enhancing its attractiveness. In the sixties it was a fore-



The Library (1877), Lehigh University.
South Bethlehem, Pa. Addison Hutton, Architect.



Packer Memorial Church (1887) Lehigh University.
South Bethlehem, Pa. Addison Hutton, Architect.

gone conclusion that the initial and nuclear building of the coming institution should be in Victorian Gothic, and, among the Victorian Goths, Lehigh was undoubtedly lucky to secure Edward Tuckerman Potter to strike what was expected to be the keynote of the succeeding architecture, a choice which may have been determined by the circumstance that his brother, Eliphalet Nott Potter, was secretary of the board of trustees. There were no more vigorous exponents of that picturesque and polychromatic mode of building than the brothers Potter, of whom the younger, William Appleton, was still specializing in chemistry while the elder was designing Packer Hall. A vigorous and picturesque performance it was and is, well adjusted to its commanding site and well adapted to its communal uses. The American mansard, indeed, cast its usual blight upon the architecture. Even more than its usual blight, since the recession of the wall between the two mansarded pavilions is pretty evidently made for the sole purpose of justifying the unjustifi-

able mansards. All the same, one wishes that the succeeding architect had deferred more in material and in treatment to the initial building, although one is aware that the last thing to be expected of the average American architect, except under compulsion, is deference and conformity. And Mr. Addison Hutton, an architect of a considerable vogue in the Philadelphia of the period, was an average American architect. For the

library, a rough gray wall, "self-trimmed" with lighter wrought work, is an aggressive piece of military rather than collegiate Gothic, with crude and exaggerated crenellation, and crude and exaggerated detail in general; the gymnasium a picturesque cottage. One notices with astonishment the unnoticeableness, for once, of some work by Mr. Furness, or at least by his firm, a well-behaved and unremarkable "Memorial



INTERIOR, PACKER MEMORIAL CHURCH (1887)—LEHIGH UNIVERSITY.

South Bethlehem, Pa.

Addison Hutton, Architect.

decade 1877-1887 he was the official architect of Lehigh, and added to it the chapel, the library and the gymnasium, which show an extreme non-conformity, not only to their predecessor, but to one another, in material and even in style, though in the catalogue they all go for "Gothic." Of these, the chapel is the most costly and important, a monochromatic and rather tame and commonplace, though decent and correct exterior, but an effective interior, both very handsomely and thoroughly carried out. The

Hall," and an unpretentious one-storied erection in brick and wood for the university commons. In these things that perturbed spirit is subdued, if not, like the dyer's hand, to what it works in or with, to which, indeed, at Lehigh, it would have been difficult to conform, so incompatible are the precedents, at least to the assumed needs of a college "quelconque." But, perhaps, in this exceptional instance, the design was delegated to some other member of the firm.

Bryn Mawr College

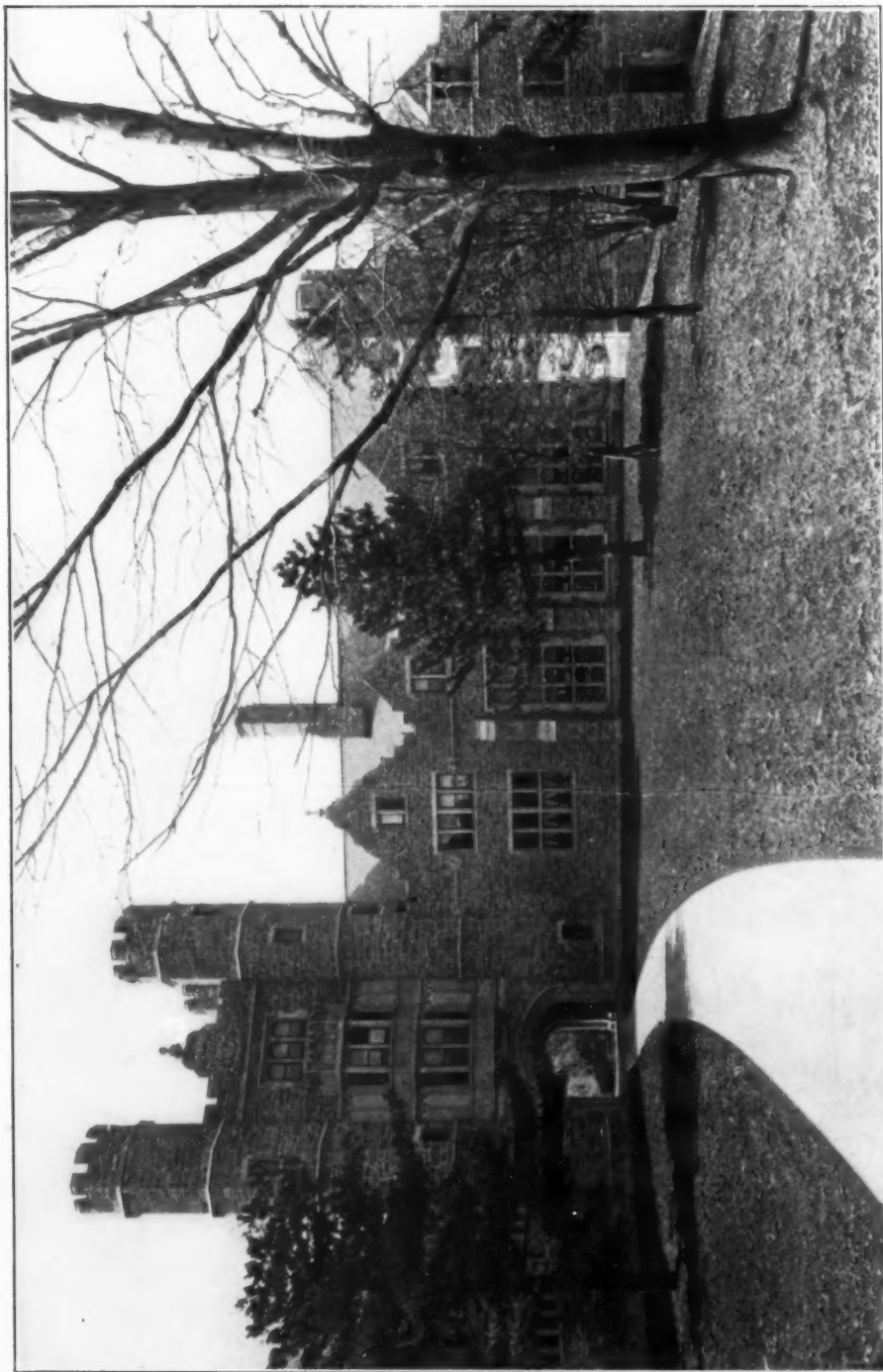


Bryn Mawr comes last on our list of Pennsylvania colleges. It is lucky that it is the latest in the chronological order, for it should also come last, according to the order of the wedding feast in Cana of Galilee.

Indeed, the two orders are connected. The later the foundation of an American college the better chance it has to have architectural interest, for it is only of very late that we have discovered that, to be architecturally successful, a college must, first of all, proceed upon a general plan. It must not be subjected to the caprices and vicissitudes of passing fashions, but be originally projected in some manner of building that has "pleased many, and pleased long." Which is to say that a college architecturally successful must begin with a *tabula rasa*, a "clean slate." Oxford and Cambridge, indeed, may slowly have been aggregated of architectural fashions without destroying, nay, absolutely with increasing their charms, and adding an historical to the æsthetic interest, now that all the fashions have taken the tone of time. But that is not our case. There are not half a dozen American college buildings that have any interest that can be decently called historical, and not half the half dozen add any architectural interest that can decently be called architectural. As a rule, the older they are the uglier. And the old European fashions were matters of centuries, at least of generations. Ours are matters of decades. Revived Greek, "Collegiate Gothic," falsely so-called, Victorian Gothic, "Queen Anne," Richardsonian, Romanesque, Revived Colonial, Beaux Arts, and, finally, collegiate Gothic really understood and artistically worked out—a "college yard" need not be much over half a century of age to show the bewildering succession of all

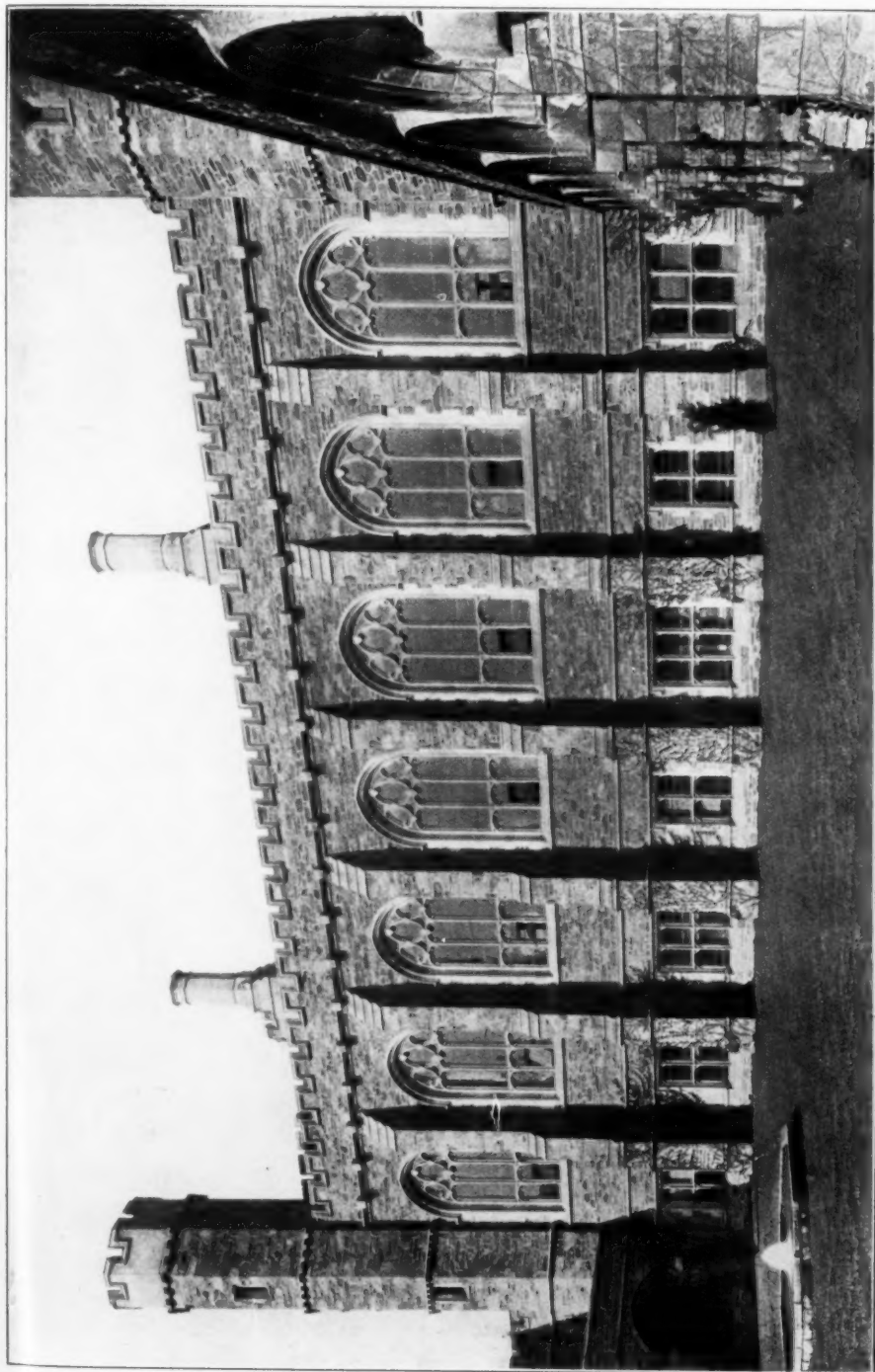
these and to show also that it had better have stuck to any one of its modes than to change its fashions so swiftly.

Now Bryn Mawr is all of a piece. Not quite all, to be sure, for young as it is, it had time to get at least one building in a bad old fashion before it entered on its architectural career. The struggle between alumnal piety and æsthetic sensibility over Taylor Hall may some day become too much for some "ambitious youth" of the opposite sex from him who fired the Ephesian dome. Gustave Courbet, you remember, maintained that he became a patriotic incendiary and joined the Commune solely to get rid of the Colonne Vendôme, which he hated on artistic and not political grounds. "Another Helen" might at least saw off the tower. But there is nothing else at Bryn Mawr which one could wish any fervency wish away. The site is only a mile or so outward from Haverford, and the country is of the same prettily rolling and pastoral character. The college architecture, a monochrome of gray stone, fits it perfectly. Though the material is uniform, the architecture, in effect all that of one firm, shows a new phase with each successive building, though the variations are well within the limits of harmony. Radnor Hall, the earliest in date and the first college work of its authors, is a seemly, discreet and dignified erection, but hardly classifiable as "collegiate Gothic" at all, certainly not as of those modes of it in which its authors elsewhere or afterwards worked. Denbigh and Pembroke, on the other hand, are unmistakable, and, indeed, with each succeeding building the progression in merit is unmistakable also, in freedom and mastery. The individuality of each does not compromise the harmony of the whole, nor the singleness of the total impression. In the later buildings there is no lack of playfulness or fantasy. But one would not think, as he can hardly help thinking sometimes at the university, of calling the fun unscrupulous. The gables of the gateway towers of Pembroke and Rockefeller might afflict the Gothic purist, and the very "debased" seven-



ROCKEFELLER HALL FROM THE CAMPUS (1904)—BRYN MAWR COLLEGE.
Cope & Stewardson, Architects.

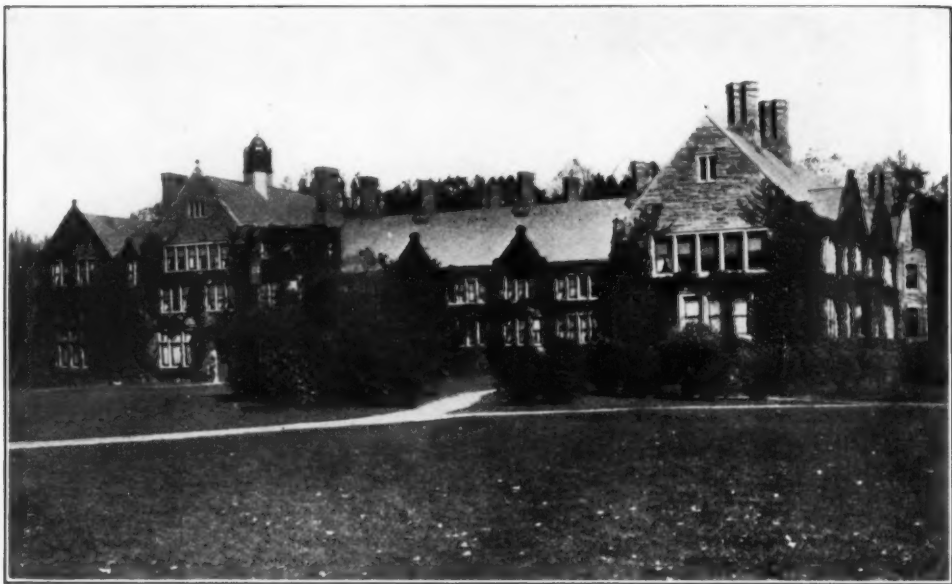
Bryn Mawr, Pa.



LIBRARY CLOISTER GARDEN (1907)—BRYN MAWR COLLEGE.

Bryn Mawr, Pa.

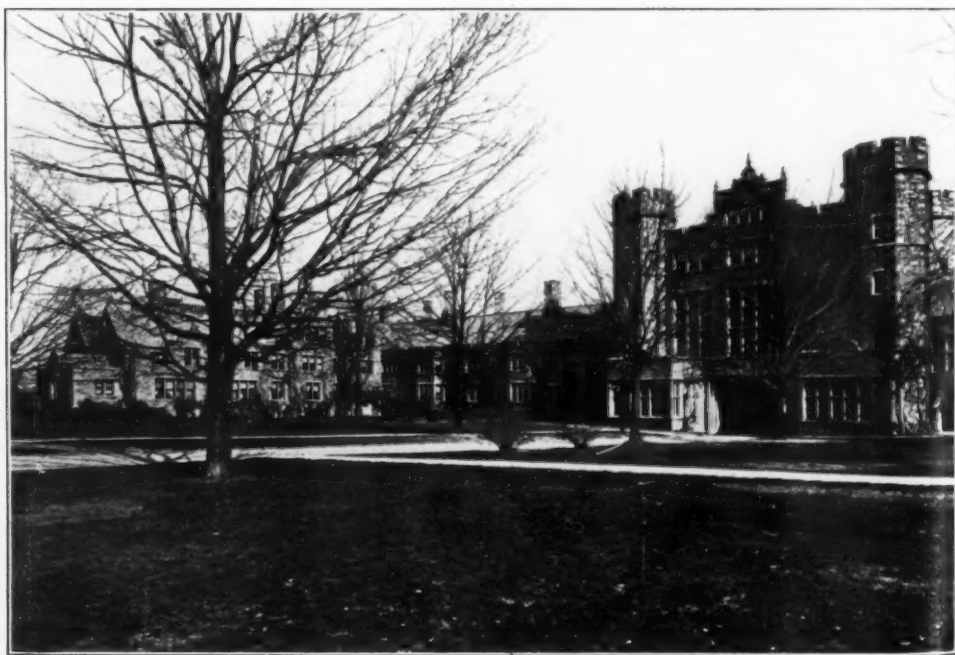
Cope & Stewardson, Architects.



DENBIGH HALL (1891)—BRYN MAWR COLLEGE.

Bryn Mawr, Pa.

Cope & Stewardson, Architects.



PEMBROKE ARCH AND PEMBROKE EAST (1894)—BRYN MAWR COLLEGE.

Bryn Mawr, Pa.

Cope & Stewardson, Architects.

teenth-century tracery of the Library, taken, I am told, from Oxford Wadham, would surely give him pain. But unless he were a pedant or a prig as well as a purist, he could not prevent himself from deriving delight from the spirit and freedom of the work everywhere, from the cloistered garden of the Library, from the fantastic front of Pembroke, from the carving of the owls on the gateway of Rockefeller, which I

this in common with Blair Hall that, after you have passed it, you are in another world, with the every-day world you have left effectually shut out. Even more effectually than at Princeton, for here there is no disturbing element in the way of an heirloom, while there there cannot help being. Everything here "belongs" and contributes to the total impression. The gymnasium, by another hand, if it have no striking merit be-



NEW GYMNASIUM (1908)—BRYN MAWR COLLEGE.

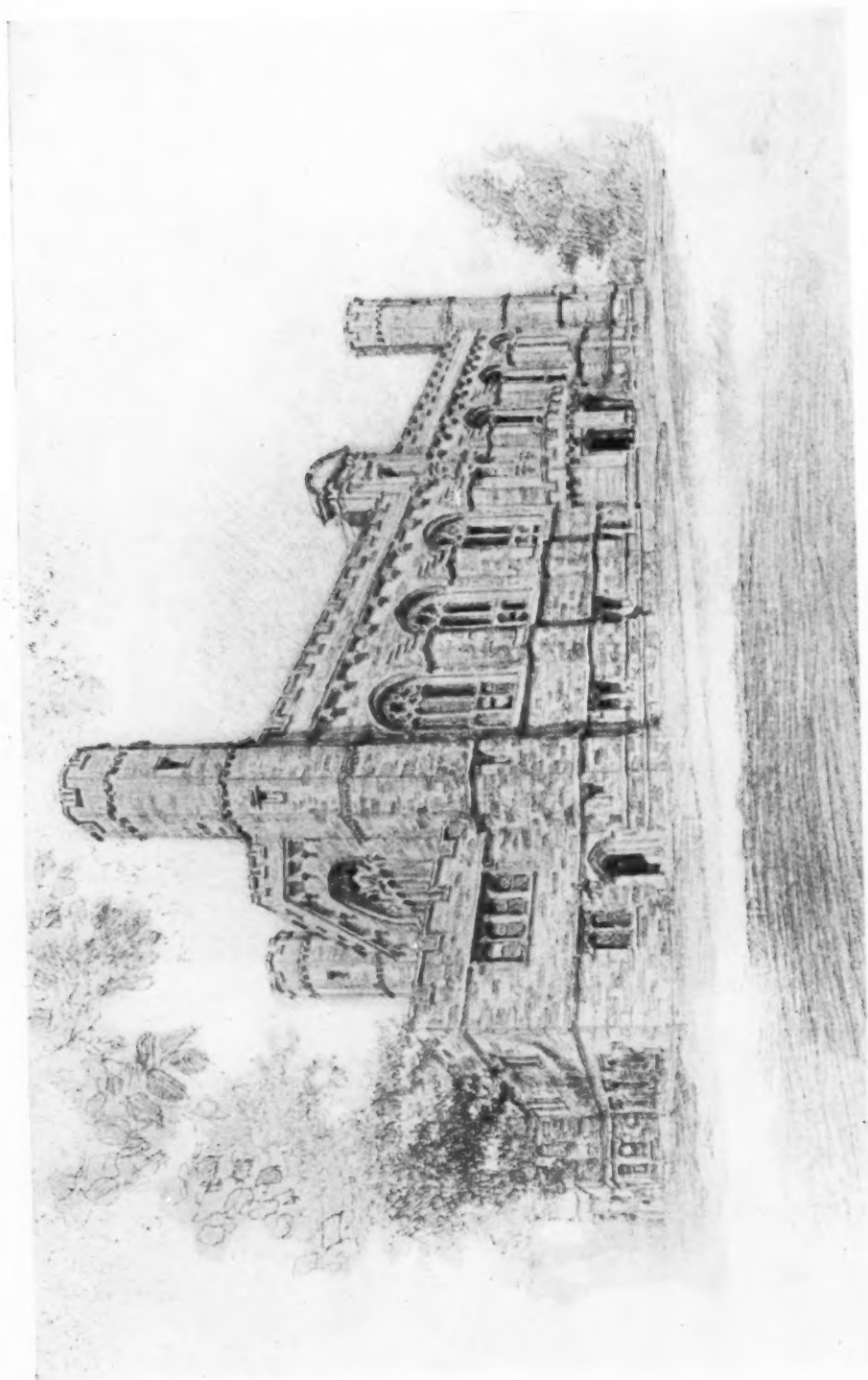
Bryn Mawr, Pa.

Lockwood De Forest, Architect.

wish I could show you on a scale that would do it justice. And even the Gothic purist would find no alloy to his satisfaction in the library cloister. The gateway of Rockefeller is the gateway of Blair Hall, with differences which give it an expression quite its own. But it has

yond conformity, has that to such a degree that you can imagine nothing better in its place. And the total impression you get from Bryn Mawr is the exact impression that a college ought to convey of

A haunt of ancient peace.



THE LIBRARY, LOOKING EAST FROM THE CAMPUS—BRYN MAWR COLLEGE.

Cope & Stewardson, Architects.

Bryn Mawr, Pa.

THE EVOLUTION OF ARCHITECTURAL ORNAMENT

VI

Ornament with a Human and Animal Basis—Classic and Renaissance School

G. A. T. MIDDLETON, A. R. I. B. A.

In dealing with ornament which is based upon human or animal forms, one is confronted at the outset with the difficulty of discriminating between true sculpture and mere carved enrichment. There is a great deal of the representation of human and animal forms as applied to buildings which is correctly described as sculpture. There is a great deal more which cannot be dignified by this term. The only thing to do, in connection with the present series of articles, is to include the consideration of both sculpture and figure carving when used in a decorative manner as applied to a building, and only to exclude such sculpture as is absolutely independent. There are certain sculptors, even at the present day, who contend that the greatest buildings in the world were designed expressly for the exhibition of sculptured subjects. Architects, on the contrary, generally contend that sculpture, when used in connection with a building, forms part of its integral mass; that it is an essential portion of its decoration, and must be subservient to it; suited to its position, but not controlling it. This seems to be the more reasonable view to take, though at the same time it is impossible not to recognize that certain buildings, particularly of the great Renaissance period, which were designed by men who were primarily sculptors, were made to a certain extent subservient to the sculptural art. Here and now sculpture can only be considered as an accessory and not as a primary, and if so considered, it reasonably comes within the purview of those series of articles and must be dealt with simultaneously with mere carvings of human and ani-

mal forms and of grotesques founded thereon.

If we go back to the Egyptian and Assyrian periods, we find, particularly in the Egyptian, that there was both independent sculpture and that which was attached or applied to buildings, and that the latter was sculptural in the highest sense, while at the same time it was decorative. Perhaps the distinction between sculpture and carving, as generally understood, can be most clearly seen in Egyptian work, where such human figures as the Colossi, at the entrance to the Temple at Abou Simbel, shown in Fig. 125, are wholly sculptural, while the well-known incised figures upon the outer walls of many of the other temples are types of figure decoration which are most truly architectural ornament, though on a very much larger scale than anything we have been considering hitherto. Like all Egyptian work, these figures are stereotyped in proportion and form, and vary but little from century to century in their general idea; with their remarkable smoothness of surface, the small amount of detail introduced, the general massiveness of the whole conception, and the supreme and sublime indifference displayed upon the countenances, with eyes looking straight out and utterly regardless of the puny human beings who pass by. As will be noticed in the illustration, the great sculptural figures decorate the entrance to this wonderful rock-cut temple at Abou Simbel in a more effective manner than could have been achieved by any other means of ornamentation, wholly in conformity with its huge scale and the great rock masses around.



Fig. 125. Colossi at Entrance to Temple at Aber Simbel.



Fig. 126. Assyrian Head.
(British Museum.)

In Assyrian work, there is a similar distinction between the sculptured bulls with their human heads, like that shown in Fig. 126, and the wall slabs in low relief, which are little more than carving, such as that which appears on the upper part of the same illustration and as already indicated in Fig. 5. There is, however, a great difference between Egyptian and Assyrian work of this class. The Assyrian human head is really human; it has every appearance of having been a portrait, with the hooked nose, the sensitive nostril, the keen eye and the puckered brow. There is nothing here that is stereotyped, while in place of the highly polished surface of Egyptian sculpture there is an excessive elaboration of detail consistent with the use of a soft alabaster in place of hard granite as the material in which the sculptors did their work. The wall slabs, instead of being incised as in the Egyptian work, have the figures raised upon a slightly recessed background, the pictures—for they are really such—being executed in the very lowest relief, while the animals, the horses, the lions, the stags and the wild asses, all of which are found amidst a profusion of human figures, are shown with a perfect understanding of their modeling. The representations are in many cases as perfect as any that can now be produced, although perspective was an art not understood; everything is alive, and often the figures are displayed in motion, with just the right amount of restraint. When the figures are at rest they are always dignified, like those already illustrated in Fig. 5.

It was in Greece where both architecture and sculpture culminated as the great Classic arts. It was there where they were developed best in conjunction with one another, neither supreme, but absolutely harmonious; the sculpture used to enrich the buildings and the buildings designed at the same time to display the sculpture to its best advantage. Sometimes the sculpture was framed as in a tympanum or metope, sometimes it occurred in a continuous range upon a frieze or round the base of a column, though this is more rare; in all cases it was designed so as to fit its posi-

tion perfectly. Take, for example, one of the lower drums of the sculptured columns on the Temple of Diana at Ephesus, shown in Fig. 127, this being the last great temple of that name, the

same site, and these, like this fragment, are now in the Ephesus room of the British Museum. Both in the earlier and in the later temple the sculpture is in good relief; but the lines, as they

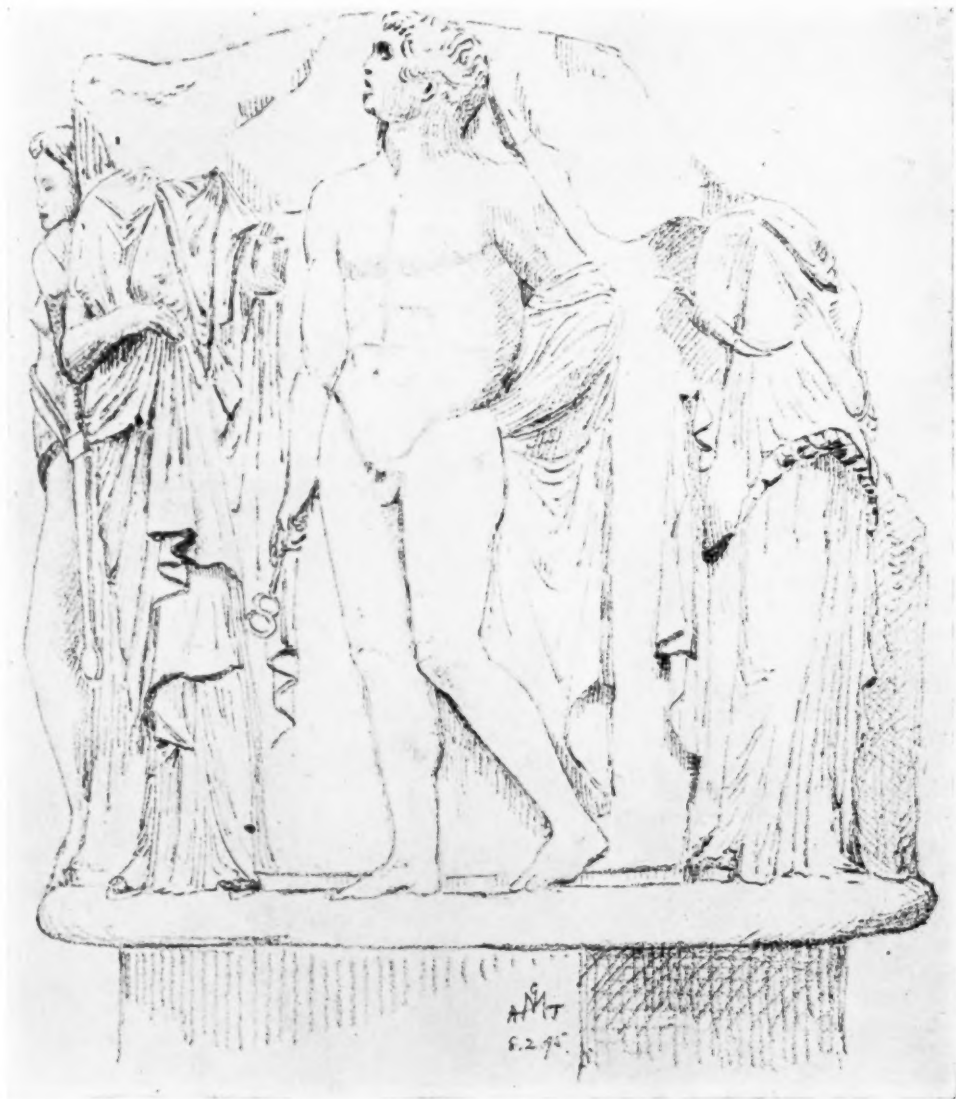


FIG. 127. LOWEST DRUM OF A COLUMN—TEMPLE OF DIANA AT EPHEBUS.
(British Museum.)

one spoken of by Saint Paul. There are also similar fragments of a similar drum of a similar column belonging to the earlier temple which stood upon the

should be, are of a vertical tendency, there being nothing in the least degree clashing with the general suggestion that a column must be vertical, while the re-



FIG. 128. FRIEZE OF THE MAUSOLEUM AT HALICARNASSUS.
(British Museum.)

lief is sufficient for the figures to stand out beyond its actual substance, and to give no impression of their carrying weight themselves. In the very few instances where figures are used for weight carrying, as are the carytides of the Erechtheum, well known to everyone, it is remarkable that the weight to be borne is obviously slight, and that the figures stand up under it in precisely the pose of women who are accustomed to carry water pots upon their heads. They, too, are weight carriers, sustaining loads which they can support with comparative ease, but accustomed to pose themselves for the purpose.

Where sculpture (or carving) is used upon a frieze as a continuous band, the design is almost always of a continuous character, leading on from figure to figure, the stiffly upright being rarely found; though it occurs in certain parts of the cella frieze of the Parthenon, where it was intended to give the impression of rest or pause in the motion or onward movement of the procession which is represented there. The same suggestion of continuous motion is found in the frieze of the Mausoleum at Halicarnassus, of which a small portion is shown in Fig. 128, as it has been pieced together in the British Museum. The subject is a combat in which female warriors are taking part; but for the present purpose this is a mere matter of detail, it being more essential to indicate that the general flow of the design is such as to harmonize with the architec-

tural surroundings—the strongly marked horizontal lines of the architrave below and the cornice above. The position in which this frieze occurs can be better seen in the pencil sketch (Fig. 129) of the section of the entablature. It indicates that this band of sculpture must have been in deep shadow beneath the overhanging cornice, and this and its great height above the ground must have rendered it difficult to recognize its detail, the perfection of its execution being to a great extent wasted. The sculpture was only employed as an architec-

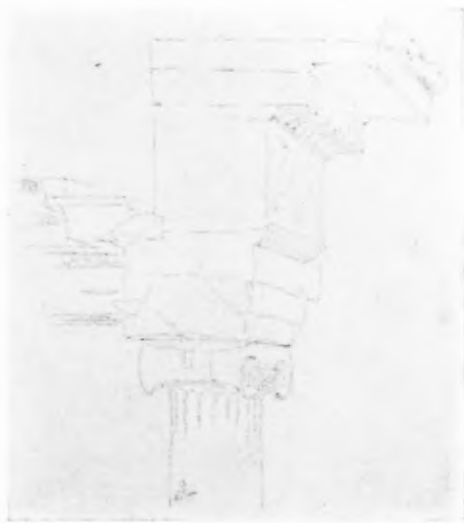


Fig. 129. Entablature of the Mausoleum at Halicarnassus.
(British Museum.)

tural ornament to give texture to a surface and a harmonious flow of line.

In all these things it is not the human form alone which is represented, particularly in the low reliefs, where animals are freely introduced, as in the frieze just mentioned. Fig. 129, however, indicates another use for representations of animal forms. A series of lions' heads may be noticed along the cymatium moulding of the cornice, acting as waterspouts to the gutter behind. These have a perfectly traceable origin, as may be seen in Fig. 130, which shows one of the famous Lycian tombs now in the British Museum. The roof of this, which is of pointed form, is in imitation of the roof of a low hut which was covered with lions' skins, and the heads, of course, protrude. There is a great deal to be said about this little so-called tomb or monument, which is obviously in imitation of timber construction. Some of

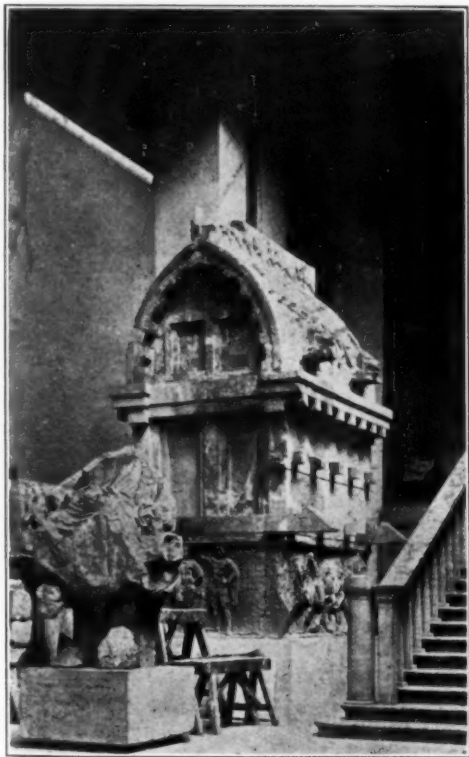


Fig. 130. Lycian Tomb.
(British Museum.)



Fig. 131. Lion's Head—Temple of Diana at
Ephesus.
(British Museum.)

the timber ends suggest the dentil ornament, about which more may be said later on, and it has side bearers, as if it had been intended that it should be carried upon men's shoulders. It is held by many that the Ark of the Covenant was of this character, and there is, at any rate, a suggestion in the roof form of the pointed arch. Whether this roof represents the deep keel of an upturned boat or an ordinary hut roughly covered with bent boughs, is an entirely open question. For the moment, however, these matters are beside the mark, interest converging upon the heads of the lions. This tomb, it may be noticed, has been brought from Asia, and is probably of earlier date than any of the recognized Greek buildings; while the lions' head spouts, as on the Mausoleum of Halicarnassus, are found almost invariably on Greek work of the Ionic order, which also seems to have had an Assyrian origin. A detail of a fragment of another such head, from the Temple of Diana at Ephesus, is shown in Fig. 131.

The Greeks rarely used animal or human forms in other than a purely decorative way—that is, in close alliance with the construction—so that the capital



Fig. 132. Bull Head Capital from Salamis. (British Museum.)

shown in Fig. 132 must be looked upon as entirely exceptional. According to the inscription which its pedestal bears, as it now stands in the Ephesus Room at the British Museum, it is a Greek variation of an Oriental design belonging to the fourth or third century B. C. It was found at Salamis in Cyprus in 1890, and presented by the Cyprus Exploration Fund. It is in the form of two winged bulls, with a fantastic caryatid in relief upon its principal or external face, which is that shown in the illustration, the hands being upraised to give the appearance of support to the abacus, and the dress terminating in acanthus foliage.



Fig. 134. Etruscan Antefix. (Victoria and Albert Museum.)

From an antiquarian point of view, the interest in this capital centers very much in the use of the bulls' heads, which are quite commonly employed in Roman buildings, sometimes (as shown in Fig. 133, which represents a crater or urn now standing in the entrance ves-



Fig. 133. Roman Urn or Crater. (British Museum.)

tibule of the British Museum) as life-like representations wreathed for sacrifice, but more frequently as isolated masks in a frieze. This urn also indicates that the Grecian idea of placing low reliefs on a surface was retained, but the supports of the actual crater are



FIG. 135. SCROLL ENRICHMENT OF A MONUMENT IN THE CHURCH OF STA. MARIA DEL POLPULO, ROME.

curious human Atlantes, or male figures, carrying the urn on their backs. The attitude, it will be noticed, is a correct one for weight supporting; the clothing, such as it is, consists of acanthus leaves, and very much recalls that of the caryatid on the capital shown in Fig. 132; but the figures stand upon lions' legs and feet, which are entirely out of proportion to them. Alternating with these figures are human masks or busts, life-like and crisp. Another smaller monument which may be seen just behind the pedestal of the crater shows winged animals as angle supports. The Romans were, in fact, much more free in their adoption of ornament with an animal basis than were the Greeks, but it generally consisted of one of the types shown here. The human head was, however, by no means infrequently used also in antefixial ornaments. There are several examples of these in the British Museum, but the one selected for illustration in Fig. 134 is Etruscan, and has been preserved at South Kensington; or perhaps it would be more correct to say that what is preserved there is a modern cast in unbaked clay from the original terra cotta mould found near Orvieto, now in the Central Etruscan Museum, Florence. It is believed to belong to about the third century B. C. The head is surrounded by a halo of spiked leaves.

It is somewhat astonishing to find that in the work of the Italian Renaissance the human and animal motive is used much more decoratively than in the

Classic, whether Greek or Roman. Hitherto we have been able to trace a close connection between Renaissance and Classic; now the connection is much less apparent—the work becomes less that of

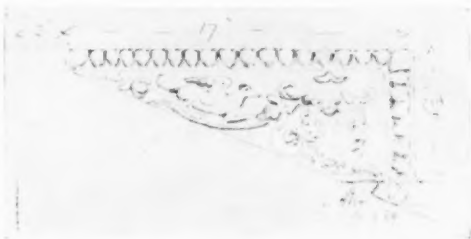


Fig. 136. Step End, Pal. Gordi, Florence, 1490 A. D.
(Victoria and Albert Museum.)

the sculptor and more that of the carver. The spirit of this new style of work is well indicated by Fig. 135. This shows



Fig. 137. Italian Bracket, 16th Century.
(Victoria and Albert Museum.)

a small portion of the scroll enrichment of an important monument in the Church of S. Maria del Polpulo, Rome, and it is typical of a large amount of similar carved ornament to be found throughout a great part of Italy and, with certain local variations to be presently pointed out, in France also. The foliage of the scroll work conforms to the types al-

are not the controlling features of the enrichment; there is no sculptural representation of a scene or portrait, but they are in harmony with the foliage design. Other examples are shown in Figs. 136 and 137, both sketched in the Victoria and Albert Museum, one representing the end of a stone stair and the other a bracket. In one case a head and in the



FIG. 138. BRONZE ENTRANCE GATES TO LOGGIA OF THE CAMPANILE, VENICE.

ready mentioned in a previous chapter of this series. The human face is introduced as the central or most prominent incident, but masks are frequently found as terminals, while dolphins spring out from the foliage as if they were flowers, and other imaginary beasts occur where leaves and flowers would more naturally grow. All these are mere incidents in the scroll work pattern; they

other a grotesque animal is the most prominent feature in the design, yet the treatment is essentially decorative and scroll-like, and foliage is freely introduced in conjunction with the representation of imaginary life forms. The fancy has been allowed free play, much more so than was ever permitted to it during the true Classic ages.

The representation of the complete

figure was not, however, entirely abandoned in the architectural embellishments of the Italian Renaissance. A good example of its use is shown in Fig. 138, which is from a photograph of the bronze entrance gates and the loggia to the Campanile at Venice, which was destroyed when that building fell a few years ago. It will be noticed that there were winged figures in the spandrels over the arch, that the keystones were carved to represent human heads, that there was statuary in the niches, and, moreover, that the design of the gates consisted of a medley of human forms surrounded by fragments of armor and weapons, while the lion of St. Mark's, with the open book (indicating that Venice was at peace when the gates were made), appears as a supporter on either side. The gates were amongst the most famous pieces of bronze work in the world, and their destruction is most seriously to be deplored. They were excellent examples of a somewhat unsatisfactory system of introducing the human figure into design, and they showed how, in the hands of a great artist, an indifferent system of ornamentation may be rendered beautiful, particularly when combined with excellence of workmanship. The usual confusion to be found in the work of this particular time and style was not unduly apparent.

The doorway from Genoa, shown in Fig. 139, is illustrative of a much more satisfactory method of dealing with the sculptured figure. Statuary is here employed as ornament most satisfactorily; the upstanding Virgin, interpenetrating the pediment with a crown held above her head by winged angels, being in perfect harmony with the general scheme of the doorway, while the little figures which support the pediment serve admirably as acroteria. There are other tiny figures carved upon the greatly enriched columns, while winged masks are to be found here and there amongst the foliage enrichment. Prominent in this illustration is the great shell in the tympanum. Another example of this has already been illustrated in Fig. 68, and it is of quite frequent occurrence both in Italian and French Renaissance work.

Perhaps it may be called the most common of all the forms of Renaissance ornament which have an animal basis, and it would be certainly difficult to imagine anything more suitable to the position which it is designed to occupy.

Considering how immediately France owes its Renaissance decoration to the influence of Italians, it is not astonishing

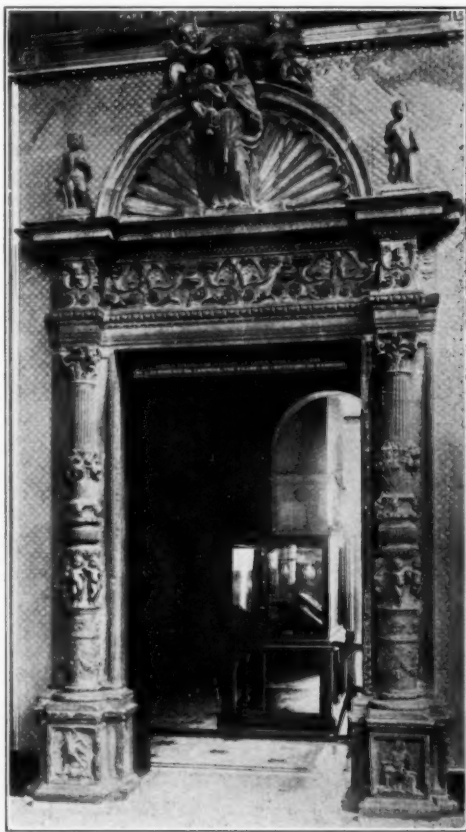


Fig. 139. Door of a Palace in Genoa.
(Victoria and Albert Museum.)

to find that the ornament which is based upon animal forms is very similar in the two countries. Fig. 140, for example—and it is only one of a large number of similar examples which might be cited—shows a small portion of the decoration of the Château de Villers Cotterets, built in the time of François I., that is, about the year 1520. In many



Portion of the Decoration of the Château de Villers, Cotterets.

respects it suggests the doorway at Genoa, both in the figures above the tympanum and in the shell which fills



Fig. 142. Corbel to Confessional Box, St. Loup, Namur.

the niche; but the grotesque animal which occupies rather more than the whole of the tympanum space is the well-known vampire which occurs on all great buildings erected for the use of the great building King of France, and must, therefore, be considered as an armorial signification more than a piece of pure decoration, though it is decoratively introduced. The scroll from the Maison Fontaine Henri, which appears in Fig. 141, is of much the same date, and is just as clearly of Italian origin, being closely allied to the more beautiful one shown in Fig. 135. The animals in France are not always quite so naturally connected with the foliage as they are in Italy, though they could hardly be of more grotesque forms. Variations are, of course, innumerable, for once the fancy is allowed any extent of license.



FIG. 141. LOW RELIEF STONE FRIEZE, MAISON FONTAINE HENRI, NEAR CAEN.

such as is indicated here, it is possible to proceed to any extravagance.

Natural treatment of the human form and face is found more frequently in some of the later work of France, and

is given in Fig. 62, in the Church of St. Loup, Namur; but there is a considerable amount of similar work to be found in carved wood all over these two countries, always perfect in modeling. There



FIG. 144. CAPITAL TO COUNCIL CHAMBER DOORWAY—AUDENARDE HOTEL DE VILLE (1531 A. D.).

also of Belgium. The small example shown in Fig. 142 is Belgian; it is a large scale representation of a small corbel upon one of the series of confessional boxes of another of which an illustration

is also a considerable amount in England identified with the name of the great carver—Grinling Gibbons—whose school flourished during the later years of the seventeenth and the early parts of the



Fig. 143. Priest's Chair, Bayeux Cathedral.

eighteenth century. A later example of the use of the human head in French Renaissance carving is shown in Fig. 143, for, though the Priest's Chair at Bayeux is, properly speaking, a piece of furniture and not architecture, the treatment is such as is frequently found in architectural fittings. Some of the figures here are supplied with large wings and have animals' feet, while foliage grows out in a natural manner from behind other figures.

Natural representations of the lower animals are more rare, but they occur occasionally, as in the Belgian example shown in Fig. 144, where there are calves' heads upon the small capitals. The example is an exceedingly early one, the date being 1531 A. D., the doorway to the council chamber at Audenarde being the earliest piece of Renaissance carving in Belgium. It is contemporaneous, or practically so, with the work at Villers Cotterets and Maison Fontaine Henri, shown in Figs. 140 and 141.

It was left to France to originate another type of sculptured ornament for the enrichment of a building, carved panels being introduced either in stone or timber, having scenes illustrated upon them pictorially. Something of the same sort had already been done in Gothic times, generally representing Scriptural

subjects. In connection with a Renaissance building, the result was generally a medley of figures, not always easily decipherable, as may be seen in the upper part of Fig. 145, which illustrates the south door of Beauvais Cathedral. Horses, men in armor and crowds of persons occur here in profusion; the panels are pictures in wood carving, and not true architectural ornament. It would be impossible to pass by this type of enrichment without reference to it, but much more truly architectural treatment is shown on the lower panel of the nearer door, the vampire upon which shows that it belonged to the François I. period.

The Germans adopted this pictorial system of carving enrichments and carried it to great excess. The example shown in Fig. 146 of a mural tablet outside the old Cathedral at Hanover, is quite insignificant compared with the large carvings of the same type to be seen in several churches at Nuremberg and in the more southern parts of the country. The only portion of this which

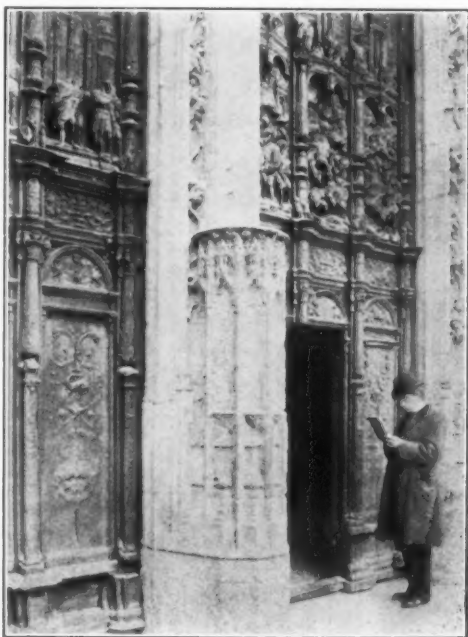


Fig. 145. South Doors, Beauvais Cathedral.

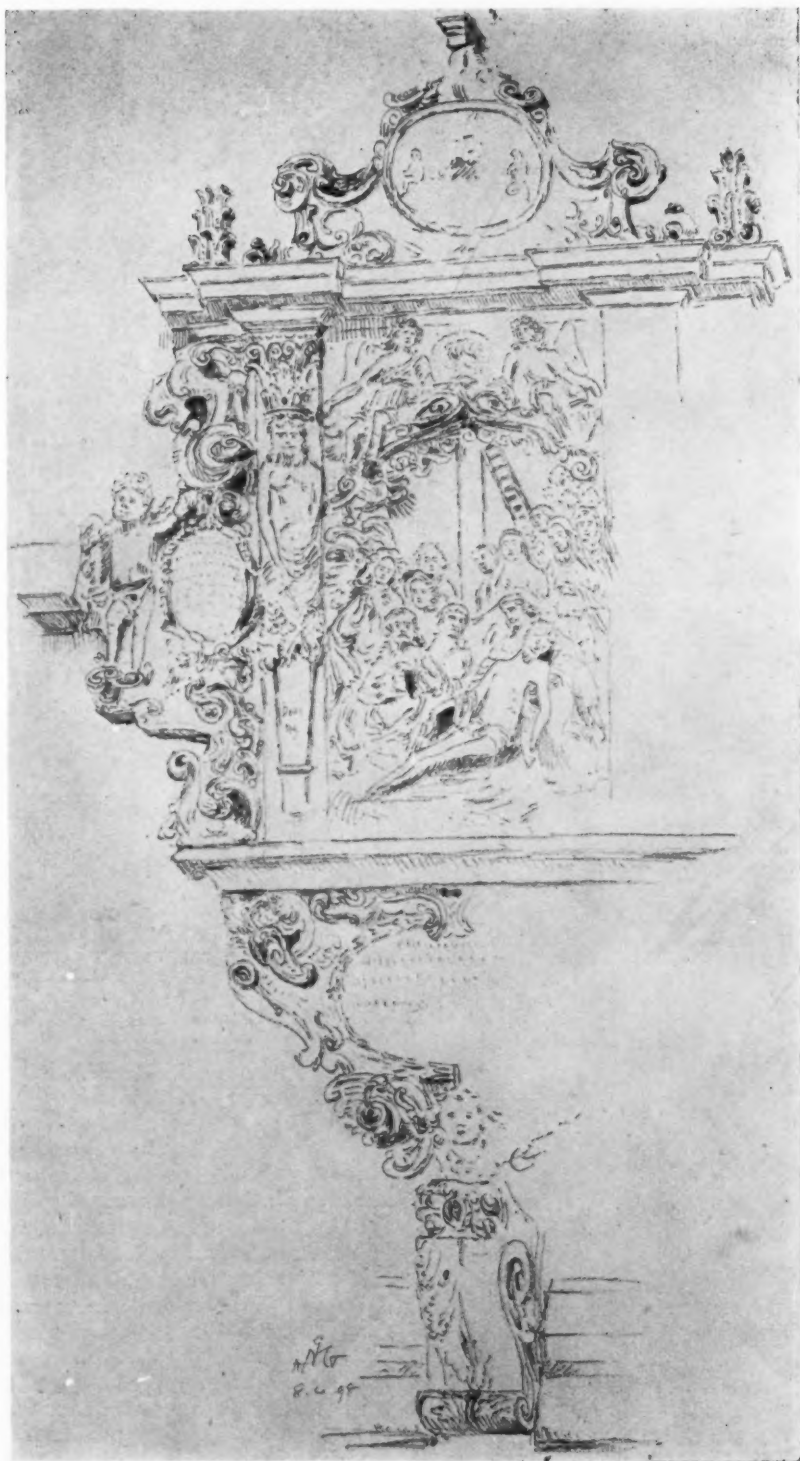


FIG. 146. FLORAL TABLET, OUTSIDE THE OLD CATHEDRAL, HANOVER.



Fig. 147. Full Corbel to Wall Tablet, House on Dom Platz, Halterstadt.

is truly architectural ornament is the male figure acting as a column and carrying an exaggerated Corinthian capital. A certain amount of the same sort of thing is also to be found in England; the two most pronounced examples occur on the bases of Wren's Monument to the Great Fire, and the statue of King Charles I. in Trafalgar Square. Sculptured representations of crowds of folk may be very well in their proper places, but they ought to occur in isolated panels and not to be used for

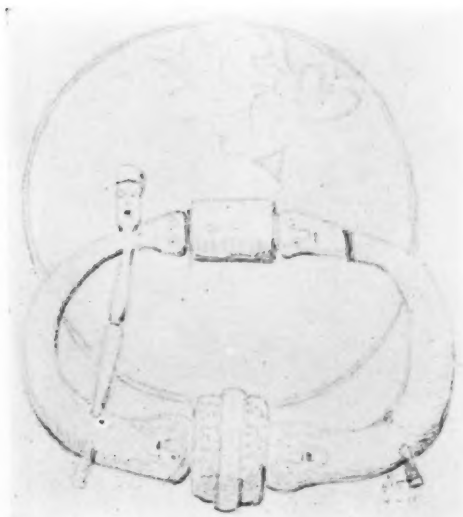


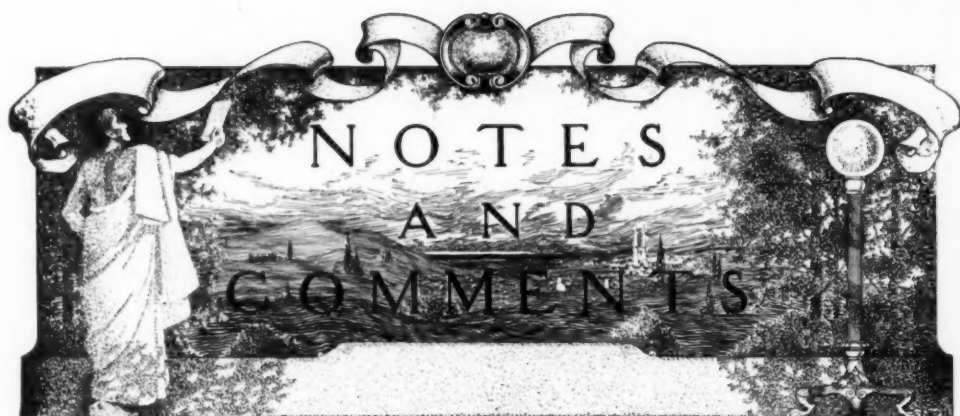
Fig. 148. Bronze Knocker and Plate, House in Rath-Haus Strasse, Hilderheim.

architectural adornment. It is the confusion of the two elements which renders the mural tablet shown in Fig. 146 so entirely unsatisfactory. That the Germans did, in their Renaissance work, use the human form reasonably and in suitable positions at times, is shown by the small face corbel illustrated in Fig. 147. Examples such as this are rare; it is one of a series of little sculptured heads in a façade at Haberstadt in the



Fig. 149. Coat of Arms in Carved Stone, Courtyard, Heidelberg Castle.

Hartz Mountains. The door knocker shown in Fig. 148 is from the same district. It is more typically German, the human face being introduced with a humor which is more Gothic than Renaissance; it is best expressed by the term "quaint," which is one that can rarely be applied to Classic or Renaissance work. Something of the same spirit is also to be traced even in armorial bearings, as exemplified in Fig. 149; and again there is a suspicion that this is quite as much Gothic as Renaissance in its feeling, the truth of the matter being that Germany never took kindly to the architectural Renaissance of Classic ideas, at any rate until modern times.



THE SHAME OF ROOFS EXPOSED

The timorous individual whose mind is haunted by the visions of night fires, of ladders which all but reach his bedroom window and of safety ropes which merely lend grace to a deadly tumble, and therefore dwells close to the ground, misses one of the great joys of an artist's existence: looking at the roofs of a city—I do not say of every city.

Some fifteen years ago, I had to climb seven flights of stairs to reach my students' lodgings in the old Quartier Latin. But then, when the light mellowed, at the end of some afternoon in fall, how well repaid I was for a slightly panting breath and a weak feeling in my knees by the symphony of colors the roofs of Lutèce played beneath my "perch": roofs of new clay tiles, rutilant and cheery; roofs of old mansions of a rich deep brown, some overgrown with moss, touched here and there with vivid red, where the roof-mason (there is such a calling in the old world) had replaced worn-out rectangles; roofs of slate, purple, ochre or violet, which after a shower would be fairly iridescent.

Later the Wanderlust, coupled with that instinct which makes the bird of passage favor the topmost twig, caused me to abide in eyries from which I could behold the pointed roofs of Gothic cities along the Rhine or the terraces of Algerian houses.

One day the first skyscraper apartment house shot up in the surge of its twelve stories above the monotonous sea of the six-story Harlem flats and three-story west side dwellings.

And I climbed to the twelfth story.

Alas, I no longer pitied the timorous individual, afraid of night fires, for the enjoyment he missed.

I almost envied his scare-prompted wisdom after two glances out of the window. The first glance resulted in wonderment at the hugeness of the city, never before realized.

The second glance—

Owners of apartment houses in this neighborhood take particular pains to impart to façades and entrance halls an appearance of forbidding and trashy exclusiveness. Those elaborate affairs in mixed Waldorfian-gambling house Turkish bath style give the uncomfortable impression that an enormous effort has been wasted. At least it was an effort towards some kind of artistic (?) beauty (?). Whatever the thing is, which real estate companies and architects agree to mistake for beauty, they strive toward until the last floor is reached. Then an atrocious cornice of hammered tin tops the edifice as a pasteboard crown lends dignity to a Madri-Gras king in a New Orleans masquerade. . . . And then above that last floor, architects and builders let loose with a vengeance a brood of monsters such as indiscrete epicures may dream of after a midnight feast. Some of them are quadrupeds with cylindrical bodies, no heads and jointless legs made neither to jump nor crawl. Their Latin name is, I believe, "Tankus Americanus." Then there are obsessing cobwebs which monumental spiders must have been weaving during our sleep and which capture every Monday swarms of white fluttering things.

Some of the monsters can hardly be de-

scribed; they remind one mostly of country outhouses.

The flora of these altitudes, very unlike that of Semiramis' gardens, consists exclusively in what for lack of a better name we shall call "roof asparagus," a tall plant with hollow stem and whose roots seem to lose themselves somewhere in the depths of the basement.

The only human beings who associate with the monsters in peaceful or mutually indifferent intercourse are white skinned or dark skinned females, too muscular for social distinction and generally burdened with heavy baskets.

Now and then some bully armed with a stick vents an unexplainable rage on dignified carpets whose mute protest expresses itself only in clouds of dust.

Now and then a would-be Loreley, well versed in the hygiene of the scalp, combs in the sun her more or less luxurious hair, exerting no baleful charm on the mud-scow pilots of the Hudson.

Fortunately I can by tilting my rocking chair at a different angle escape the sight of the monsters, of the basket carriers, of the wrathful males and of the thin-haired Loreleys and rest my eye at day on the slumbering river or watch the bewildering constellations the boat lights create and destroy capriciously after the sun has set.

Tanks, roof doors, elevator pulleys, clothes lines, what shall we do with all those things? Well, I know that in the crowded metropolis there is no place for the white terraces where in the pearl gray nights of Africa Moorish women lounge like lazy felines while beturbaned Arabs scratch out of nameless instruments invertebrate tunes in minor key.

The prosaic builder reminds me that the elevator shaft has to terminate somewhere above the roof, unless top floor tenants are willing to jeopardize their social prestige by walking up the last flight; he reminds me that clothes have to hang where they can drip copiously without provoking protest; that there must be some sheltered gangway enabling the white and colored females to emerge from the depths on Monday and feed the mysterious spider. He reminds me finally that the nightmare quadrupeds are there to watch out for another monster, the fire rooster of old world legends, ready to spit their slime at his burning combs of flame.

I object, however, that the slanting roofs of Europe, with their symphony of red tile, purple slate or livid zinc, would shelter at a low cost the menagerie of roof freaks;

that it would prevent chimney soot from flirting with the white bunting on the spider web; that children, instead of romping on the dusty roadway might play their high jinks under the covered roof where they would not have to dodge automobiles.

Of course I have no business to be on the roof. Only a few years ago very few people could see those monstrosities the existence of which is hardly suspected by the man on the street. At the day of this writing the crime can no longer be hushed up, for skyscraper apartment buildings are rising one after one above the river side houses; hundreds of people will have the shame of the slovenly roofs thrust upon them; their artistic feelings will be offended by this indecent architectural exposure.

The roof must be regenerated as the back yard has been lately. All the roof activities are legitimate but unbeauteous. Shall we beautify one part of our city and allow the other part to remain an eyesore? It will not be long before the neglected roof area becomes as conspicuous as the street or park area. Before skyscraper tenants combine to shame architects into roof decency, a more potent factor will bring about the regeneration I mentioned. I mean the flying machine. Motorists judge a city as seen from the foot of its buildings. At a height of five hundred feet aeroplanists will gather a widely different impression of the cities in which they used to crawl.

Already a few builders have felt the pangs of remorse. One uptown house clothes the nakedness of its tanks with turrets too clearly adventitious to constitute an improvement; one house has surrounded the grazing range of its monsters by high walls pierced by fantastic openings. This is a step towards reformation, but it will not do. The apartment house is evolving along the lines followed by the office building: twelve stories to-day, to-morrow twenty, the day after to-morrow thirty or forty. And as I said before, if the dweller of the thirty-fifth floor could be kept in ignorance of the roof conditions prevailing on some forty-story house, the aeroplanists could not be deceived.

In Japan it is not uncommon for a landlord to charge you an extra yen or two because from your front door you can enjoy the sight of a blossoming apple tree. Will the day ever dawn in Manhattan when renting agents will take you to a window and, pointing to the ocean of roofs, add with a connoisseur's smile: "and no roof tanks in sight for a hundred blocks."

Andre Tridon.

ART IN SOUTH AMERICA

The August number of "Art and Progress" opens with an article by John Barrett, Director of the Bureau of American Republics, on Art in Latin America. He states that it was

hastily prepared and pretends to be only a superficial and cursory glance at an important subject, but it is illustrated with some new and very interesting photographs, and there is a good deal in the text itself which is suggestive. Mr. Barrett observes that the Latin American himself, descended from the artistic Latins of southern Europe, "is more artistic in his nature than the average Anglo-Saxon or Teuton. His first thought, provided he has the means, is to make his particular environment attractive." The low, one story, thick walled house and building which is characteristic of the small town or city of Latin America may not seem to the traveler very beautiful or attractive, but, says Mr. Barrett, he should compare it with the ramshackle, thrown-together, un-beautiful dwelling in the average small city and town of the United States. And if this traveler will pass within the portal of this house, he may find there an exquisite court yard or patio, overhanging verandas and open corridors decorated with old tiles which will gratify his most artistic taste. The writer tells the familiar story of the great public works which the larger sized South American cities are carrying out on so ambitious and superb a scale. Even the City of Mexico, he says, is doing more in proportion to its population to make itself one of the beautiful cities of the world than is any city in North America, with possibly the exception of Washington, "and it is doubtful if there appears even in Mexico City, with its large Indian population, half as many crudities in architecture as are to be seen in our national capital." Mr. Barrett says that in none of the large cities of South America is it permissible "to erect any kind of residence or business structure unless it is approved by an Art Commission, which makes sure that it does not destroy the general effect." He thinks that the people of the United States have made a mistake in seeking only commercial conquests with Latin America. He thinks that both sides would have much to gain through a development of artistic relationships, and he observes that whenever our artists and sculptors have gone to Latin America, they have received a far greater reception than have our business and commercial men.

ADDRESSES AT FEDERATION OF ARTS MEETING

In this department in July, there was contained an account of the first annual convention of the "American Federation of Arts," which was held in Washington in May.

The Federation has since issued as a supplement to its magazine "Art and Progress," the full proceedings of the convention. These make a handsomely printed pamphlet of one hundred and twenty pages, and most commendable is the promptness with which it appeared. As one goes over the addresses, there given in full, one finds much that it would be pleasant to quote. It surely is a good sign of the times to find a Secretary of the Treasury saying such things as were said by Mr. MacVeagh, for, as he remarked, the Treasury Department "is the greatest builder in the world. None has ever rivaled it. It is a builder every hour, and moreover it is not building simply for utility." The department has "more to do with art, more to do with the creation of beauty, than all the other departments in the Government put together." It was Mr. MacVeagh, who is at the head of this department with so marvelous an opportunity, who affirmed: "After all, as people of intelligence know, art and beauty are much more nearly the ultimate things of life than the material things, or than any other things. They are the things which persist." Again, it was he who described it as a favorite idea of his, "that it is most important for the whole nation that Washington should be made a model city, a standard city, a city that shall work out and establish the standards for the municipalities of the country." He thought it a responsibility of the Government to make Washington all this. Again, it was Mr. MacVeagh who asserted that in the last seven or eight years there had been a very great improvement in the spirit of the Government in respect to its architecture, and it was he who said: "What I should like to see is the same care and thought and interest shown in every little building that is put up, in any small place in the country, as in the great buildings that are erected in the larger cities." Mr. Blashfield's address was notable for some practical suggestions on the subject of collaboration in interior decoration. He pointed out that where there are even two collaborators there is loss of power, since either man has to restrain himself to the extent of not jarring upon the other's personality; that if there are three, the case is just so much worse, and

that if there are ten "all have to keep themselves down relatively at least to the level of the least able man in the group." He thought that the remedy was, just as far as possible, to give all the work within the radius of vision to one man. He said, "Personally, I am anxious to act under the architect only, to have nobody else, no person, no firm, between me and the general decoration of the room in which I have a panel. But if I am to be a part of a general scheme which others share I want to see a director chosen, and then I mean to loyally follow him in everything, or else drop out of the scheme entirely." Very practical also was the short report of the Committee on Sculpture, Herbert Adams, Chairman. It said: "We find in cities where there is great civic pride, where the authorities keep the public buildings, parks and streets in splendid condition, that the bronze statues are never cleaned, are so covered with soot and dirt that the bronze is not only dead and lifeless, but often positively unsightly." The Committee pointed out that proper care of bronze is very simple. "Not even skilled labor is required. All that is necessary is a careful man. Give him plenty of water, a little mild soap and some brushes to get into the deep places. Simply wash the bronze and then give it a good rub with a dry soft cloth. This should be done not less than two or three times a year, the more the better." The address of Ralph Adams Cram on "The Relation of Architecture to the People" was on a very high plane. He thought is clear that a great epoch was dawning before us. The awakening of the moral sense of the American people, said he, is the most profound, the most significant, thing that is happening to-day. In this great work of regeneration, the part of architecture is not second, he thought, to that of any of the arts. It has always preceded the complete development of the other arts. "I do not know why this is. It is all a part of the great mystery of beauty, and of art, which is beauty made manifest." The architect, he claimed, "is really in a sense a custodian of public morals. . . . The man who offends in his art, particularly in his architecture, is an enemy of society. He is no better than the owner and publisher of a yellow journal. He is bringing to bear an influence for evil on society, instead of an influence for good. . . . The architect must do the best of which he is capable. He must always do something better than he is told to do by the man who employs him." The trust that is the spirit with which every architect enters into his task.

MUNICIPAL ART COMMISSIONS

The Bureau of Manufactures of the Department of Commerce and Labor has issued in compliance, it is significant to note, with many requests for information a pamphlet containing two series of special Consular Reports that deal respectively with Municipal Art Commissions and Street Lighting in European Cities. Consul Swalm of Southampton, in picturing the old condition of affairs in English towns, very well describes the present situation in most of our cities. "It was found," he says, "that all sorts of gifts in the way of monuments, more or less atrocious when considered artistically, fountains for man and beast, memorials of brave things badly commemorated in stone or marble, were erected in public places, and there stood, ghastly reminders of public or private generosity gone wrong." It was to meet that situation in England, in various Continental cities, and more recently in our own cities that Municipal Art Commissions were created. In examining the reports of the Consular officers in a hundred European cities, however, it appears that there is no one system in general vogue, although there is a good deal of general uniformity in the methods employed. Primarily, the power to accept or reject gifts of statues, monuments, fountains and the like is vested in the governing officers, who correspond to our Mayor and City Council. These councilmen are usually of a much better educated class than with us; but, perhaps for that reason, they are quick to recognize their artistic limitations, and to seek advice outside their own membership. Artists, sculptors, painters, architects, directors of art institutions and others competent to pass judgment are called into consultation. This has resulted in the formation of a great many Art Commissions, sometimes temporary and sometimes permanent. As a rule these commissions act only in an advisory capacity, but their judgment is considered final. In Paris, the Inspector of Fine Arts is always consulted on such matters. He is a permanent official of the municipal government. In Havre, commissions are appointed by the mayor as occasion may arise. In a number of French cities there is a permanent Commission of Fine Arts. Breslau and Hanover in Germany have permanent commissions, and the Chemnitz city council has recently decided to appoint a permanent Art Commission. It is interesting to note that the Consul there reports that "A Commission of experts was

appointed to superintend the planning and construction of the stately new opera house. A similar Commission was selected also to oversee the building of the City Art Museum now nearly completed." In Italy, Milan has a permanent Art Commission of fourteen members. These members are elected by the city council for a term of three years, and are not eligible for re-election until a year has elapsed after the expiration of their term. The commissioners serve without pay, and are very carefully selected. Florence and Leghorn also have Commissions.

The consular reports on street lighting have mainly to do with costs, power, etc., but this quotation from an account of the lighting on the rue de la Paix, in Paris, is interesting: "The posts are of iron, cast in decorative patterns and, like practically all other lamp-posts in Paris, are painted first with a warm brown color, which being repainted with a tint of dull dark green gives with time the effect of old bronze. . . . Here, as on all leading shopping streets and boulevards of Paris, great dependence is placed during the evenings upon the blaze of light which pours from the brilliantly lighted windows of shops, stores, cafes and restaurants, and which illuminates the sidewalks until far into the night. For this reason the street gas lamps, especially on streets which have also electrical arc lights at intervals, are not lighted until late in the evening, thereby securing an important economy to the municipality." Vienna also has its measures of economy, the report reading: "As the arc lamps burn only until midnight, there are two arms for incandescent gaslights, to be used after midnight, on lamp-posts near police stations, emergency hospitals, street corners, etc."

PRIZE FOR A CITY DOCK

Interesting is the announcement that the city of Tacoma, Wash., has offered a prize to the local architect who shall submit the most pleasing design, from the standpoints of both art and utility, for a proposed city dock. The first unit of the structure is to be 300 x 80 feet in size, and three stories high. The material is not specified. The first floor will be for the handling of freight; the second for passenger service, and the third for a public market, or any other purpose which the city may designate. The interesting thing is Tacoma's wish to get good looks into this kind of a structure.

RAILWAYS AND CITY DEVELOPMENT

The American Institute of Architects has published in pamphlet form the papers which were read at its annual meeting last December, on the subject of the "Relations of Railways to City Development." The pamphlet, which is fully illustrated, contains not only the papers that were formally presented, but the addresses that were made at the banquet, and which touched particularly on this subject. The titles of the papers and their authors are as follows: "Railway Terminals and Their Relation to City Planning" by Frederic A. Delano, President of the Wabash Railroad. "Location and Arrangement of Freight Houses and the Handling of House Freight" by M. A. Long, Architect for the Baltimore & Ohio Railroad. "Railways and the Conservation of Natural Resources" by M. V. Richards, of the Southern Railroad. "The Terminal," by J. V. Davies, who represents the Hudson Terminal Co. "The Relation of Buildings, Retaining Walls, Bridges and Their Surroundings to City Development" by J. R. Rockart, Architect for the New York, New Haven and Hartford Railroad. "The Terminal in Buffalo" by George Cary, the Buffalo Architect whose plan it is. "Inter-Urban Stations and Trolley Traffic in City Streets" by Albert Kelsey of Philadelphia. At the dinner the speeches were by President Finley of the Southern Railroad; Senator Newlands, whom Mr. Gilbert introduced as "The Patron Saint of the Institute;" President Delano of the Wabash, and W. H. Boardman, Editor of the "Railway Age." The whole makes a very interesting and suggestive compilation.

OPPOSE TENEMENT HOUSE DEPARTMENT

The New York Society of Architects has sent a petition to the Charter Legislative Committee asking that in the new city charter of New York the tenement house and building departments be combined. The petition, which is quite long, describes the Society as "an organization made up of many of the architects doing business in the city of New York," and it declares that the suggestions presented in the petition have been submitted "to upwards of twenty-five civic bodies, such as Boards of Trade and Associations of Builders, and have been approved and endorsed by all that have acted upon

them, and that number aggregates upwards of twenty." The petition also declares that the Society is "in sincere accord with the spirit and purpose of the tenement house law," and does not desire to have any of its beneficent provisions modified or restricted. It recommends combining the two departments in order to avoid duplication of labor, loss of time, and sometimes a needless friction between the departments themselves. It expresses the opinion that the work of inspection by the building department inspectors is more thorough, and of more practical value than is that by the tenement house inspectors, owing to the fact that the former are qualified by personal experience, in some branch of the building trade, to pass upon the questions presented. Second, the petition urges that if the two departments be not combined, the law be so amended as to provide that the tenement house commissioner shall be "a practical builder, an engineer or architect, having at least ten years experience in his calling." Third, the petition asks that if the departments are to remain separate, there be added to the tenement house law a provision which will

enable the owner of a piece of property to make an appeal from a decision of the tenement house commissioner.

GOOD WORK FOR ARCHITECTS

The Philadelphia chapter of the A. I. A., has a Committee on the Preservation of Historic Monuments, which has had not only the inclination, but fortunately the opportunity, to perform a valuable service to the city and to the American public in general. There was a project afoot for the restoration of old Congress Hall in Philadelphia, and the Committee offered its services to the city without other cost than the actual expenses of the survey and the preparation of drawings. The offer was accepted, and now an appropriation has been made of sufficient size to carry out the plans and to provide proper lighting systems for Independence Hall and Independence Square. In cities with a long past, work of this kind is surely one of the most valuable forms of public service which architects can perform for the community.

